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Saturday Review

FEBRUARY 23, 1952 TWENTY CENTS

VARIATIONS ON AN ENIGMA

By IRVING KOLODIN

(See Recordings, page 53)

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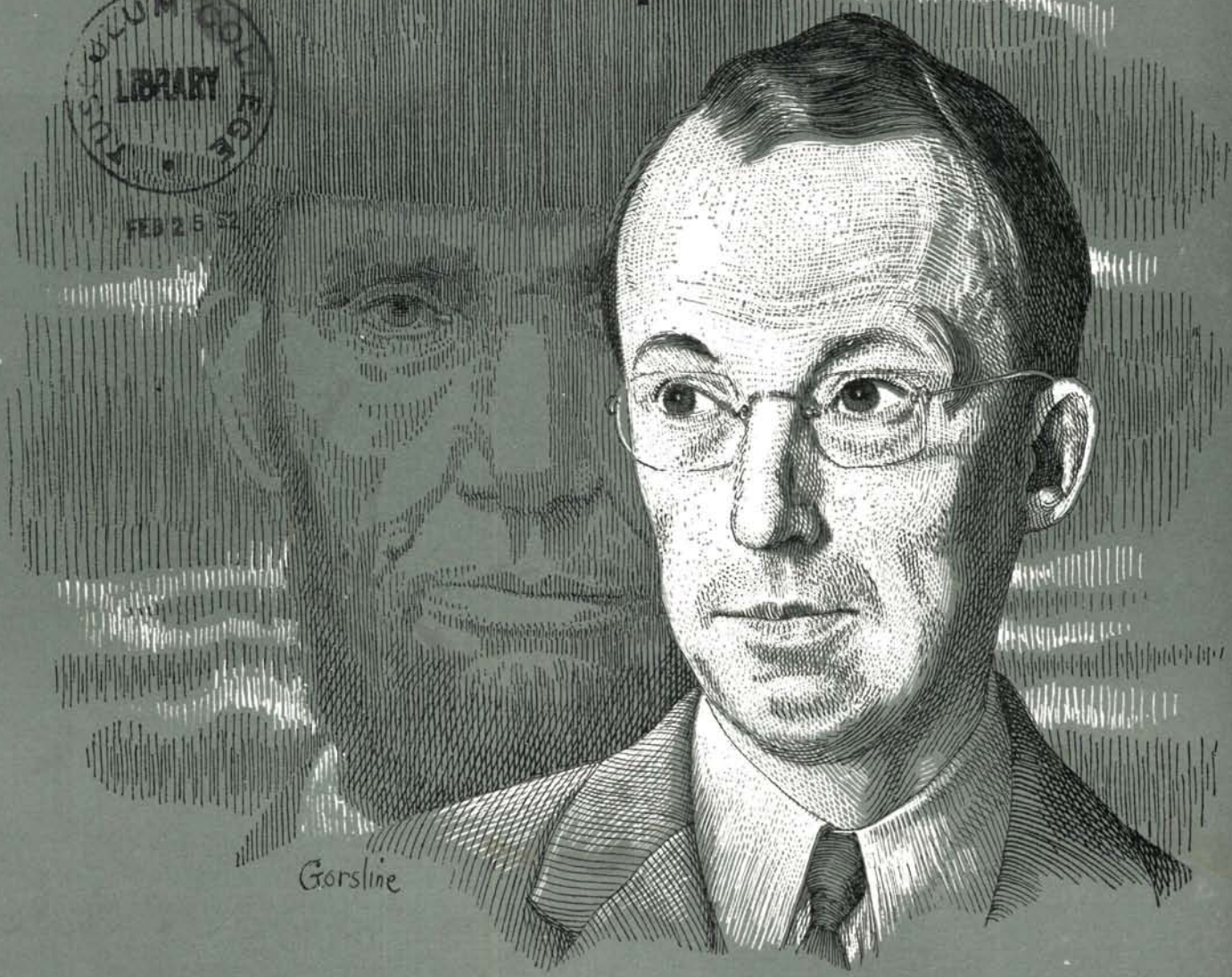

T. Harry Williams, author of "Lincoln and His Generals." (See page 10)

They Want American Ideas

By ARNOLD WHITRIDGE

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Where the Meat money goes...

Official government figures* show that over the years people have put down on the counter for meat a remarkably constant percentage of the money they have to spend. The average for meat is around 5½ per cent of the total.

In the boom year of 1929 consumers spent, out of each dollar of spendable income, 5½ cents for meat. In the depression year of 1933 this figure was 5⁴/₅ cents. In the prewar year of 1939 it was 5³/₁₀ cents. In 1950, the latest year for which figures are available, it was 5½ cents.

During this time, of course, meat prices fluctuated widely . . . but well in tempo with changes in the level of general prosperity of the country.

Do Meat Packers' Profits Influence Prices?

The answer is . . . *they do not.* Again, official government figures* (plus a recent Dun and Bradstreet survey) show that out of the average 5½ cents spent at the store for meat, the retailer uses 1 cent to cover all overhead costs and a modest profit, and pays 4½ cents to the packer for meat.

Of this 4½ cents, the packer pays out 3½ cents for livestock, 19/20ths of a cent for all of his costs of doing business . . . labor, freight, taxes and many other expenses . . . and earns *1/20th of a cent as profit.* This may be paid to investors for use of their money, or for improvements, or both. The figures include the value of by-products as well as meat.

The profit obtained by meat packers is so small that it has virtually no effect on the price of meat at retail.

As a matter of fact, if packers made no profit at all, consumers would be unable to see any difference in the cost of living—either in good times or bad.

*U. S. Depts. of Commerce, Agriculture, and Labor.

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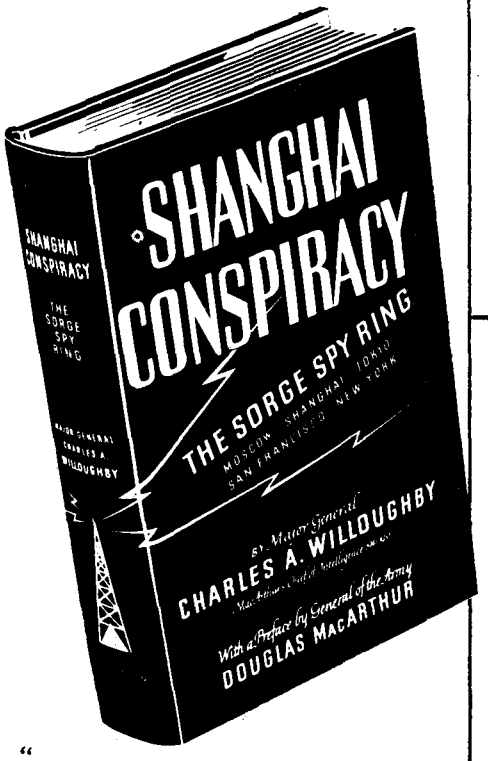
Gen. MacArthur says:

"Of the gravest importance because it presents a clear delineation of a world-wide pattern of Communist sabotage and betrayal which is still being practiced today . . . Elements of this Soviet-inspired conspiracy actually ranged from China and Japan into the United States."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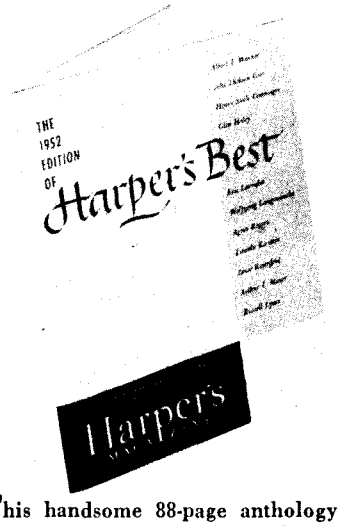

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The Saturday Review

FEBRUARY 23, 1952

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Good News

▸ Eighty-five students, exiles from Communist-dominated countries, recently resumed their university studies at the only institution of its kind in the world—the College of Free Europe, Strasbourg, France. The institution was opened under the auspices of the National Committee for a Free Europe. Its purpose is to enable exiled youths from Iron Curtain countries to continue their undergraduate work and to keep alive the languages, histories, and culture of their native lands.

▸ A trust fund of more than $500,000 to provide college scholarships for deserving graduates of Houston Negro high schools has been established in the will of Evan Edward Worthing. The fund constitutes more than half of the late Texan's estate.

▸ Within two weeks after the president of the American National Red Cross appealed for limited quantities of toys, dolls, and games for young victims of the recent Midwest floods, children of the Junior Red Cross in Australia, Belgium, Canada, Great Britain, Greece, Italy, Japan, Norway, Sweden, and Venezuela announced that air shipments had been sent for children in the stricken region.

▸ A synthetic chemical that converts nonproductive into productive soil in a matter of hours instead of the years or generations required by present methods has been demonstrated before the American Association for the Advancement of Science. The chemical, named Krilium, is not a fertilizer. It is a soil-conditioner that quickly restores the physical structure of the soil to the proper consistency, thus enabling plants to obtain the optimum amounts of oxygen, water, and nutrients from the soil. Extensive tests indicate that Krilium will mark the beginning of a revolutionary era in agriculture, in which man-made deserts may be turned in a short time into green acres.

▸ In his yearly report to the General Assembly on the franchise of women U. N. Secretary-General Trygve Lie revealed that the political status of women continues to improve as the United Nations advances its objective of eventually acquiring the same political rights for both men and women.

▸ The University of California Board of Regents voted 13-7 to rescind its special loyalty oath as a requirement for employment on the school's campus.

What good is $500?

"Sure, I'd like to invest. Who wouldn't? But I'm no millionaire. I do manage to save a little, sure. Maybe $40 or $50 a month over and above what I need for living expenses, insurance, and emergencies. But the most I could spare right now is $500—and what good is that? You can't get rich on a couple of shares of stock, so I guess I'll just have to wait . . ."

And that's how it goes with thousands of people each year who could start on a sound investment program — *but don't.* And that's too bad.

Why? Well, for one thing, $500 buys a lot more than you probably think. You see, stock values don't always depend on price. A stock selling at $40 a share, for instance, can easily be as good a buy as one selling at $80—often a better buy.

As a matter of fact, $40 a share is just about the average price of all the 1,054 common stocks traded on the New York Stock Exchange. So on the basis of that average, your $500 would buy at least 12 shares of stock, and you'd be entitled to whatever dividend was paid on those shares.

How much would that be? That's hard to say. We could point out that last year 9 out of 10 of those stocks paid dividends that averaged over 6%, but that's no guarantee for next year or the year after that. The same thing is true of stock prices. They can go up or they can go down in any given year.

But investing is a long-term business, and on that basis it's good business for any man with extra dollars — a good business to begin at any time.

Why? Well look around you. Look how American business has grown in 10 years, 20 years, 50 years. That's why investors — the stockholders who own American business—have prospered.

Yes, we think investing is always good business. But it's better business for the investor who selects stocks or bonds carefully—on the basis of facts and information, not rumor or tips.

And that's where we may be of help to you. Tell us about your situation, and we'll tell you, without any obligation, what we think makes the best kind of an investment program for you, whether you already own securities or not. Just write — in confidence, of course, to . . .

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TRADE Winds

While Bennett Cerf is on vacation TRADE WINDS *is being written by the author of "Gentleman's Agreement" and "The Celebrity"—Mrs. Laura Z. Hobson.*

WHY DO SOME AUTHORS switch publishers with every second book, while others contentedly stay put with one and the same throughout life? Having taken part in many a discussion with switchers and stayers alike in the past decade since I started my first novel, I decided to write to a dozen leading authors and invite them to hold forth on this subject for TRADE WINDS.

Some of the switchers, alas, wrote back in confidence; alas, because I thoroughly enjoyed their letters and know you would too. Some never answered at all.

John Dos Passos wrote: "Authors leave publishers from the misplaced hope that some other publisher will be able to sell their books; when they stay with the same old publisher, it's on the old theory: better bear the ills we have than fly to others that we know not of." Mr. Dos Passos has been published by Harper; Harcourt, Brace; and finally, for the last ten years or so, by Houghton Mifflin.

James T. Farrell, who is a stayer—Vanguard has published all twenty-four of his books—wrote that his "reasonable and amiable" relationship with James Henle all these years might be "atypical," and then adds: "I might say it doesn't matter whether authors leave or don't leave, have or don't have, French publishers. They are awful. I've had trouble there, and the publication of my books in France has been virtually sabotaged."

Thomas B. Costain, who has written six novels and two histories, of which the first was published by Putnam and

all the rest by Doubleday, writes: "Perhaps an ex-editor may remark that book house editors could do a great deal to lower the divorce statistics between publishers and authors. I have no complaints on my own account—well, hardly any—but I know from talking to writers in all brackets that there is great room for improvement. We may as well face the fact: too many editors are allergic to manuscripts. Often manuscripts remain unread for weeks, while editors stare at them and groan in self-pity. This does not apply only to the unsolicited variety, which makes the rounds so hopelessly and so very slowly. I have known established writers to wait a month before getting any kind of report.

"It seems to be taken for granted that the successful author has become thoroughly hardened, and perhaps too convinced of his own greatness, to be concerned about editorial opinions. I can hear the editor say to himself: 'This fellow has had a dozen novels published. It's an old story to him.' He decides to write a letter rather than to speak personally to the secretly palpitating writer. Becoming immersed in other matters, he doesn't get around to dictating it for two or three days. His secretary takes sick and does not transcribe her notes for a couple of days more. Finally the now thoroughly alarmed author gets something like this:

> Dear So-and-so, I have finished reading the manuscript. The length is going to bother us because costs keep right on going up. I suppose you would be willing to hack twenty or thirty thousand words out of it if necessary. Drop in some day soon and we will talk it over.

"No writer ever reaches the stage where he is so sure of himself that he isn't eager for an immediate opinion from his editors—even if it involves a call to the Coast. What counts most is talking about it in detail, saying plenty of things like, 'That was a great scene where the husband and wife meet in the divorce court,' or 'That nurse they send to the house is funnier than Sairey Gamp.' "

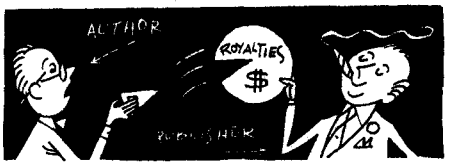
BEING A STAYER *myself* (Simon & Schuster have published my four novels) I can perhaps express myself even more freely on switchers than a tactful switcher can. From endless shop talk and fat-chewing with many authors, I can, I think, summarize a few switching principles.

Whenever an author is published by one of those houses that look down on "aggressive advertising" with the same pained scorn that the nineteenth-century snob felt about "someone in trade," you have a potential switcher. As he watches his own book advertised in small sedate announcements, chastely set in Caslon Oldstyle, or as he sees it made into a platform for some royal pronouncement from the Head of the House, that author is pretty apt to do what is vulgarly called A Slow Burn. He may listen politely to talk about The Cachet of our Imprint, but secretly he will yearn for Big Black Bodoni Bold, large space, and lively headlines.

A recent royal pronouncement: "This is Mr. Steig's first appearance in the Borzoi Kennel, but it will not, I am happy to say, be his last—publishing him has been a satisfying experience."

ANOTHER POTENTIAL SWITCHER is the author who hears that other writers do *not* have to give up to their publishers a cut in their movie rights, magazine rights, foreign rights, radio or TV or dramatic rights, merely to get a $500 advance at a time when their three kids all have to have their tonsils and adenoids out.

Still another is the palpitating young author who, halfway through his first manuscript, begins to hear from his publisher that his book is Sure Fire, that It Can't Miss, that movie scouts are already begging to see the first half of it, and that the salesmanager has just bet the assistant salesmanager fifty bucks that it would "do better than 50,000—" and who, after publication day, is left to wonder whether his sales will ever reach 8,546 copies. The first time he visits his publisher thereafter, he sees the quickly averted glance of the receptionist in the front hall, the wounded-doe look of his pub-



lisher, and the hard skeptical gaze of the salesmanager. "You let us down, you bum," is what the author reads into all these facial expressions and forthwith determines to find himself, in the classified directory if need be, a publishing house that is not so conspicuously wedded to sales charts and best-seller lists or big predictions.

One final example of an almost inevitable switcher is the established author who is asked, because the book business is on its last legs in these terrible times, to accept lower royalty rates in his new contracts, and who subsequently reads in the real-estate columns that his weeping publisher has just bought a ninety-acre estate in Bucks County, complete with kidney-shaped swimming pool, *en tout cas* tennis court, and accommodations for twenty guests and forty horses.

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BOOKS IN GALLEY — To find yourself chortling over every third line of a book is unusual enough these somber days, but then to go on to another book and find yourself thoroughly amused again makes you wonder what's going on.

The first was Louis Kronenberger's "Grand Right and Left," a froth of satire, an extravaganza about an American multibillionaire. Witty and erudite, it's Kronenberger's second novel. He wrote it last summer, during his annual layoff from firstnighting for the theatre section of *Time*, and from his weekly lectures at Brandeis University, where he gives one course in Modern Comedy and another in the Contemporary Theatre. Asked what made him write the book, Kronenberger replied, "I just wanted to have some fun." Viking published the fun a couple of days ago.

The second book, "The Duke of Gallodoro," by Aubrey Menen, is about an Englishman living in postwar Italy and his adoption of a little boy, presumed to be his natural son, and proved to be the best thief in the village. Even the dedication pleased me. Though it is his fourth novel, Menen writes, "This first work of my maturity is for my mother and my father."

Some years ago, when his first book appeared, I went around saying that Scribner ought to spend at least $400,000 advertising "The Prevalence of Witches." For my money, and Scribner's, the ante should now be raised to $600,000 for "The Duke."

BOOKS INTO FILMS is the name of a page written by Paul S. Nathan for *Publishers' Weekly*. It's a lively, low-down page, giving the lowdown, I mean, about Hollywood purchases, deals, contracts. Recently Mr. Nathan told of a meeting between James Thurber and Walt Disney's New York story editor, regarding the possible purchase of Thurber's "The White Deer." Typically, the discussion began with dire warnings from the Disney man about the high costs of cartoon features, the low profits, the desperate squeeze between mounting costs and diminishing return and the like. James Thurber listened with great attention. Then he interrupted. "Excuse me, but before we go any further, I want to make it clear that I'm *not* going to lend Mr. Disney any money."

—LAURA Z. HOBSON.

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The Saturday Review

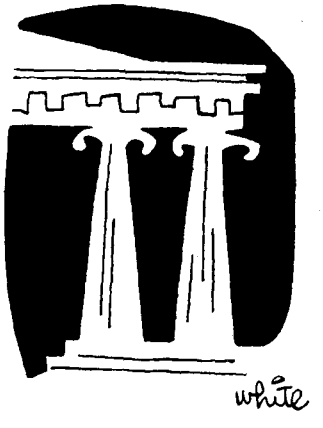
They Want American Ideas

ARNOLD WHITRIDGE

THE hundred-mile stretch of road from Athens to Delphi has been worn by travelers for over two thousand years. Whatever hocus-pocus went on behind the scenes at the Pythia's séance, the oracle undeniably preached good sense and did what it could to promote harmony and order among its clients and throughout the civilized world. The traditional good sense of the oracle is perhaps still operating, for the Greek authorities have decided that the prosperity of Greece depends to a large extent on the number of foreigners she is able to attract. Within the last year the two hotels in Delphi have been rebuilt, and the road from Athens has been so improved that cars wind their way over Mt. Cithaeron, where the infant Oedipus was exposed, and bowl along through Thebes and Livadia almost as smoothly as they would on any cement highway at home.

It is not always that way. Usually you have to earn your pleasures in Greece. Only the main highways have been repaired and most of the roads are still pitted with holes; the inns are not inviting, and the plumbing will break the spirit of all but the most determined lovers of Greece. Philhellenes would not have it otherwise. They thank God that so far Greece is unimproved, that you can still make your own discoveries, still swim anywhere in the unbelievably blue waters of the Aegean without joining a beach club, still explore a ruined temple by yourself without being watched by an officious guide. I once asked a Greek friend whom he considered the leading Greek poet of today. He answered without hesitation, "The sun." For those who are not too squeamish, those who are amused rather than annoyed by the curiosity of the inhabitants (don't be surprised when the shopkeeper peers into your purse to see if you have the right change), Greece is still the last, best hope of mankind, of that part of mankind at least that likes to travel rather than to arrive.

We were still arguing as to how Greece could attract tourists without succumbing to the ugly fate of the Riviera, when our station wagon drew up at the Nomarch's office in Livadia. A Nomarch is something between a mayor and a governor. Mr. Manousopoulos, the Nomarch of Livadia, proved to be one of the best of his kind, an excellent administrator, proud of his district and equally well informed on its present problems and its past history. Livadia is the headquarters of the cotton trade in Greece, and now that new mills have been built and new machinery installed cotton may soon become an important item in the export trade. Livadia is also the site of the earliest oracle. Here are the classical springs of Mnemosyne and Lethe. The ancients drank from Lethe to make them forget the sins of their past life, and from Mnemosyne to make them remember the wise words of the oracle.



The Nomarch was expounding the past to us and showing us the site of the supposed underground passage connecting Livadia and Delphi—obviously it was important for the two oracles to tell the same story—when he suddenly decided it was time for our performance to begin. Word had gone forth that an American professor was to speak in the theatre at 4 P.M., March 31, on "The Unknown America," and that the speech was to be followed by pictures. This simple announcement caused the most intense excitement. Whether it was the artful publicity of the Nomarchs, the lure of the movies, the natural curiosity of the Greeks (still as eager as in the days of St. Paul for some new thing), or a genuine desire to know more about America, I am not quite sure, but wherever I went it was the same story. It made no difference whether we gave our performance in the afternoon when people were supposed to be indulging in a siesta or in the evening, whether we gave it in a moving-picture theatre holding 800 people or in a school holding 250, we were always sure that every seat would be taken and that the walls would be lined with standees. Priests, soldiers, men without ties or collars, housewives, children waving Greek and American flags—the whole population of the town seemed to be converging on my lecture.

AFTER over a year in the University of Athens as Fulbright professor of American civilization, I had come to

---

Arnold Whitridge, author and educator, has recently completed a tour of duty as a Fulbright professor in Greece. Dr. Whitridge's most recent book is "Men in Crisis," a study of the revolutions of 1848.

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The story of the ECA in leaflets and portable panels is circulated through the Aegean Islands—"helping Greece to get back on her feet."

the conclusion that it was important to reach a wider audience than the university classroom offered. The Fulbright Committee agreed with me, so it was decided that I should make a tour of Northern Greece under the joint auspices of ECA and the U. S. Information Service. A careful schedule was worked out calling for fifteen one-night stands in places where no American had lectured before. I was to talk about democracy, American foreign policy, history, literature, or any other aspect of our civilization that seemed to me of special importance for a Greek audience.

My route took me through Delphi and Lamia across the rich green plain of Thessaly to the seaport of Volos at the foot of Mount Pelion, on north to Trikalla, one of the many towns that suffered from the Communists and has now been adopted by Tucson, Arizona, and thence to Kastoria, an ancient town with seventy Byzantine churches still standing, that was rebuilt by the Emperor Justinian on the shores of a lake. From Kastoria a long drive through the wild mountainous country of Macedonia brought me to Naousa, where I spoke at a cafe in the square where two years ago the Mayor had been murdered by Communists for naming a street after President Truman. The last few days of the trip took me on to Komotini, a small town near the Bulgarian border where the delicate minarets of the mosques reminded one of the long Turkish occupation, and from there to Kavalla, a beautiful old port with a Byzantine aqueduct which is still in perfect preservation.

By a lucky chance our visit to Kavalla coincided with the arrival of an American destroyer. The Mediterranean fleet cruises regularly in Greek waters, and the U.S.S. *Power* happened to anchor in Kavalla while we were there. No better ambassadors than the officers and men of the *Power* could be found anywhere. The Mayor of Kavalla gave an evening party in their honor and in ours, at which I talked with the French consul (who happened also to be a Catholic priest) about propaganda. It was a question that interested him. How were we going about the business of projecting America to foreign countries? Did we realize that this task was just as important for us and for the rest of the world as the manufacture of atomic bombs? I admitted that propaganda in America is still in the experimental stage, but that we were doing more, particularly with books and films, than most of our friends realize.

The problem of reaching a whole population is not as insuperable as it sounds. Even in my short tour of one-night stands I managed to tell more than 20,000 Greeks some of the things about America that seem to me important, emphasizing in particular our role in world affairs. What is more, they listened to me with the closest attention. No doubt there is sometimes an ulterior motive in their unfailing politeness to an American professor. This was brought home to me by a charming Greek lady, who paid me glowing compliments after one of my lectures and then added, "Since the goddess of good fortune has sent you to Volos surely you will help me to get my son to Harvard." Whatever blunders we may have committed, by and large America is still regarded as the promised land of opportunity. Greece does not want American domination but it does very much want American ideas.

WHENEVER possible I enlisted the services of the local band. The Greeks are great music lovers, and almost every town can produce its own "Philharmonic." "Zito Hellas!" and "Zito America!" ("Long live Greece!" and "Long live America!") invariably brought the audience to its feet, upon which the band would crash into "The Star-Spangled Banner" and "Greece Will Never Die." I often wondered whether any Communists attended these meetings, and if so what they thought of them.

The choice of documentary films to follow the lecture presented certain problems. The U. S. Information Center in Athens possesses a splendid collection of these films, all of them equipped with Greek sound tracks, representing many phases of American life. But what phases did we want to emphasize? If we stressed too much the America of the assembly line, we might end by defeating our own aims;

(*Continued on page* 47)

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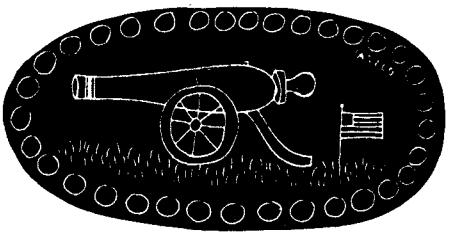
Americana. *Three themes in our national past now being industriously worked by historians are explored in books reviewed this week. By all odds the most popular is the military side of the Civil War, with D. S. Freeman's many volumes on Lee and Lee's lieutenants so far the most important product. Now T. Harry Williams in "Lincoln and His Generals" (below) examines Old Abe's role in the war to develop the thesis that he was the ablest military strategist the North possessed. Only recently have historians undertaken to reappraise critically what happened in the South following Reconstruction. C. Vann Woodward in "Origins of the New South" (page 11) examines the whole area, while Albert D. Kirwan concentrates on Mississippi in "Revolt of the Redneck" (page 13). The postwar West produced innumerable colorful episodes, such as those celebrated in Jay Monaghan's "The Great Rascal" and Stanley Vestal's "Queen of Cowtowns."*



Able Strategist & President

LINCOLN AND HIS GENERALS. By T. Harry Williams. New York: Alfred A. Knopf. 363 pp. $4.

By Allan Nevins

JUDGED by modern standards, declares Mr. Williams, Lincoln was not only a very great war President, but a great natural strategist, better than any of his generals. "He was in actuality as well as in title the commander-in-chief who, by his larger strategy, did more than Grant or any generals to win the war for the Union." This is a bold assertion. It quite traverses the view of such older writers as John Codman Ropes in America and Colonel F. R. Henderson in England, both sharply critical of Lincoln's strategy. It is merely a more positive testament, however, of the conclusion reached by Major-General Sir Frederick Maurice twenty-five ago in the penetrating "Statesmen and Soldiers of the Civil War," and since endorsed by some other students. Maurice was interested chiefly in the relationship between the civilian and the military command, and its lessons for modern warfare. Mr. Williams has a broader theme: as he puts it, "Lincoln as a director of war and his place in the high command and his influence in developing a modern command system."

It is an able and a fascinating book that Mr. Williams has given us. Although it presents the thesis of Lincoln's superior strategic grasp, it is not an argumentative volume. Rather, it is a full-bodied, swift-paced narrative, built on a great mass of official documents, letters, and memoirs, which begins with the President's groping, unhappy relations with McDowell, McClellan, Frémont, and Buell, and ends with his happy and fruitful accord with Grant, Sherman, and Thomas. Mr. Williams expressly disclaims attempting a military history of the war; his point of view is too closely Lincoln's for that. Still, the reader will gain as clear and shrewd an overall comprehension of the Northern effort from this volume as from any other in print. And most readers will close the book, we believe, accepting the author's thesis.

By instinct Lincoln was a lover of peace, who disliked the military cast of mind; by training he was an attorney and politician. Yet from the beginning he had a clear grasp of the basic principles of strategy. Early in the war he wrote General Buell a correct description of the problem faced by the North. "I state my own idea of this war to be," he declared, "that we have the great number, and the enemy have the greater facility of concentrating forces upon points of collision; that we must fail unless we have some way of making our advantage an overmatch for his; and that this can only be done by menacing him with superior forces at different points at the same time." What could be sounder or more tersely stated? When the North furnished "thunder all around," when the inside lines of the South were nullified by superior Union forces in Mississippi, on the Gulf, at Chattanooga, and in Virginia, victory was in sight. This, some will say, was elementary—but there were West Pointers who never perceived it.

A clear strategic grasp appears also in Lincoln's memoranda of July 23 and 27, 1861, which General Francis Vinton Greene later called "the first definite and coherent plan for the prosecution of the war." Union forces were to hold West Virginia firmly; to clear Missouri of the enemy; to see that Manassas and Strasburg were "permanently held"—i.e., fortified; and to furnish adequate communications with the advanced posts. Then the armies were to move from Cairo upon Memphis, from Cincinnati upon East Tennessee, and from Manassas upon Richmond. Equally clearheaded was his letter after the Antietam campaign rebuking McClellan for over-cautiousness, and pointing out that McClellan termed impossible the very operations that Lee was executing. And what could strike more incisively at the heart of a situation than the message to Hooker on July 10, 1863—to Hooker, who wanted to counter Lee's invasion of the North by a blow at Richmond! "I think Lee's army, and not Richmond, is your objective."

It is easy, of course, to point out Lincoln's numerous errors. Like most men North and South (including Grant but not Lee), he at first grossly underestimated the length of the conflict. Late in June 1861 he told Bishop Clarke of Rhode Island that it might last until it cost half a million—the fact being that it cost nearer five billions. He was slow in calling for the great armies required; he once let recruiting be stopped when it should have been stimulated; he let the war drag till March 3, 1863, before getting a Draft Act. He mismanaged the Valley campaign against Stonewall Jackson, and consistently underestimated the difficulty of taking East Tennessee. Two or three times in his search for commanders he indulged in what by aftersight seems a strange misconception of character and ability.

Some of his seeming errors, however, take on a new aspect when we remember that throughout the agonizing conflict Lincoln had always to consider public opinion—to keep the great main body of Northern sentiment behind him. No achievement of the kind in our history equals the superb dexterity with which he led the nation on from sacrifice to sacrifice,

Allan Nevins, professor of American history at Columbia University, is the author of "The Emergence of Lincoln" and other works on the Civil War period.

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from one crucial decision to another yet more crucial. How magnificently his success in keeping the North in step contrasts with Jefferson Davis's failure to inspire and hold the Southern heart! Many of the faults of Civil War leadership (as they seem to us today) were merits in the eyes of plain folk at the time. Some of Chase's crudities in public finance, for example, precisely accorded with old national prejudices and feelings. When Lincoln ordered the premature advance to Bull Run, when he hesitated over conscription, when he gave the popular Hooker a chance he did not merit, he was doing what the nation wanted. McClellan could never understand in 1862 why Lincoln was so uneasy over the safety of Washington; but Lincoln—for one factor—had to consider a public feeling which would have regarded the loss of the national capital as something like utter defeat.

Mr. Williams shows once more with what patience, tolerance, and self-abnegation ("I will hold McClellan's horse if he will only bring us success") Lincoln conducted his long search for fit generals. He shows how the attempt to establish an office of chief of staff was largely wrecked on the incompetence of Henry Wager Halleck, who scratched his elbows and did nothing. Halleck's letters in the Huntington Library show that he had some good ideas, but he failed to apply them and never hammered out a good over-all plan. One after another, McClellan, Pope, Hooker, Burnside, Buell, Rosecrans, were given their opportunity and discarded. Presidential interference with such men was unescapable and constant. But in the end the great captains came forward, Grant and Sherman at their head. Then, at long last, Lincoln ceased to play a role of incessant activity in dealing with military operations; he could leave them in the hands of men who possessed his and the nation's confidence.

Lincoln's last order to Grant, a directive sent March 3, 1865, by Stanton, envisaged the early ending of the war: "You are to press to the utmost your military advantages." It also forbade the General to discuss any political questions with the defeated Confederates. "Such questions the President holds in his own hands, and will submit them to no military conferences or conventions." The conflict for the Union was over; the conflict over Reconstruction was now to begin in earnest. Alas, that the nation was deprived of Lincoln's strategic genius dealing with this bitter new contest!

THE AUTHOR: If you were trying to find a man to argue that Grant was a better general than Lee, one of the last places on earth you'd look is Baton Rouge, Louisiana. Yet T. (for Thomas) Harry Williams not only says Grant was better in print but says so to his American history classes at Louisiana State University—and just the same is considered one of the most popular professors on the campus. Dr. Williams came by his heretical views honestly. Born in Illinois "just two axe handles and a twist of tobacco" from Grant's home town of Galena forty-three years ago, he grew up in Wisconsin where he took his degrees at the university. His study of "Lincoln and the Radicals" was chosen by Lincoln scholar Paul Angle as one of the fifty-eight best works on the Civil War President (complete Lincoln shelf: 2,300 volumes). In the ten years he's been at LSU Dr. Williams has won an enthusiastic following that crowds his classroom to watch his vaudeville-like impersonations of great Americans during dramatic moments in history. ("You've got to get those kids interested in history so they will want more.") Last year a group of students presented him with the duplicate of a Union cavalry officer's uniform, which he has worn only once—"too hot and too tight" for his 5′ 8″, 135-pound frame, "the same dimensions as General Grant's." To maintain a balance he keeps a Rebel flag hanging in his tiny office and sometimes sports a Rebel necktie. Although research takes him to battlefields ("often I've never really understood a battle until I've visited the site") and to the Library of Congress, he does his writing in longhand in a house on two-and-a-half acres of isolated land (he doesn't like to be disturbed) while seated at a card-table (he can't work if he's too comfortable). He's just about finished research on the life of Confederate General P. G. T. Beauregard for Louisiana State University Press and is midstream on a general history of the Civil War for Knopf. As a history professor who has deliberately tried to write for the general public, naturally he's delighted that "Lincoln and His Generals" is a Book-of-the-Month Club selection. And—"to be vulgar about it, it's going to bring me a lot of money. . . . That sure is a nasty thought, isn't it?" —R. W., Jr.

After Reconstruction

ORIGINS OF THE NEW SOUTH, 1877-1913. By C. Vann Woodward. Baton Rouge: Louisiana State University Press. 542 *pp.* $6.50.

By Francis B. Simkins

THIS book conforms to the exacting standards of the published four volumes of the ten-volume history of the South of which Mr. Woodward's book is a part. Unlike the other volumes in the series, "Origins of the New South" is about a segment of Southern history that most chroniclers ignore. It is the story of what the national historians call the Southern Aftermath—the aftermath of Confederate heroics and Reconstruction degradation.

If Mr. Woodward were a shamefaced Southerner, he would arrange his great cabinet of data to prove that Yankee historians are wrong in assuming that the post-Reconstruction South made few contributions to the upbuilding of the nation. Instead he agrees with the most pharisaical of them as to the low state of culture in the region. On the other hand, he does not applaud the welcome which Southerners gave Northerners. These Northerners were in his opinion a second generation of carpetbaggers corrupting with bribes.

The author at times threatens to drown himself in the ocean of facts in which he swims. But he does not drown. He warns against the scholarship which regards history as "a branch of industry rather than of art." He includes some picturesque characterizations of pompous individuals that help make complicated statistics become as vivid as Robert Louis Stevenson's account of the building of the Western railroads. This he does without the sacrifice of that encyclopedic inclusiveness so dear to the academic historian. The reader closes the book with the feeling that he has been told all that is worth knowing about the South for the thirty-five years following 1877.

In this volume Mr. Woodward establishes a thesis which will astonish persons nurtured on the Confederate legend. He proves that ancestors who were brave and self-sacrificing on Virginia battlefields were not necessarily honest and unselfish in later civilian

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Francis B. Simkins professor of history at Longwood College, Virginia, is the author of "The South Old and New" and other studies of Southern history.

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life. He presents convincing evidence that the Southern Bourbons were as willing as the carpetbaggers to sell the resources of their people to the despised Yankee. Inherited principles of agrarianism, politics, and anti-Negroism were sacrificed, along with railroads, timber, minerals, and land. This, Mr. Woodward says, was done in the name of industrial progress; the actual motive was the enrichment of alien capitalists and of their Southern minions.

Mr. Woodward refuses to adopt the amoral practice of many historians of justifying deeds in terms of the age. He does not see statesmanship in the reconciliation of the ideals of the Old South and those of industrialism. He does not, like Ellen Glasgow and William Faulkner, write a requiem on departed glories. He does not, like Margaret Mitchell, uphold the romantic dream. Nor does he, like Erskine Caldwell, wallow with the mean folk. He is neither tolerant nor tender; he in a Southern liberal of the school of the novelist T. S. Stribling. Yet he is no muckraker with easy remedies for the South's ills. He ends his narrative with a mock triumph. The date is 1912 and the Southerners have just made Woodrow Wilson President of the United States. Had Mr. Woodward extended his story he would, I believe, have found the New Freedom a shoddy remedy for the evils so vividly and freshly described in this book.

Dark Side of a Golden Age

THE GREAT RASCAL: The Life and Adventures of Ned Buntline. By Jay Monaghan. Boston: Little, Brown & Co. 353 pp. $4.50.

By Fred Harvey Harrington

MANY Americans look back on the years from 1840 to 1880 as a sort of golden age for their republic. A golden age, however, has its dark as well as its bright side. The dark side is explored in entertaining fashion by Jay Monaghan in this biography of E. Z. C. Judson ("Ned Buntline").

In the age of Whitman, Judson ground out "trash for the masses," wretchedly-written shilling-shockers, dime novels, and stories for the Sunday supplements. In the generation of Horace Greeley, Judson published scurrilous scandal sheets (your name left out if you paid blackmail). In Lincoln's day Judson tried his luck in politics, helped organize the sordid Know Nothing movement, and went to jail for inciting anti-foreign riots. He also saw Army and Navy service, routine in fact, glorious in "autobiographical" writings. Judson appeared in his own plays, raising the question: which was worse, the writing or the acting? He frequently ran afoul of the law, for slander, assault, failure to pay debts, bigamy.

Take an example. An angry husband fired at Judson down in Nashville. On killing the man, Judson was twice pursued by mobs, was shot in the chest, fell from a third-story window, and was hanged by the neck until friends cut him down. The talent for survival built a Buntline legend, which the writer further developed by endless prevarications.

As a former employee remarked, Ned Buntline was certainly an "odious rascal." But he has historical significance. Being one of the most prolific producers of dime novels, he reached more of his contemporaries than did Emerson, Melville, and Hawthorne combined. (How many, Monaghan does not venture to say.) Judson was also important as the discoverer of Buffalo Bill, the man who introduced William F. Cody to the dime novel and playgoing public. And Buntline's popularity, together with his brawls and brushes with the law, help explain an era that was rougher than many Americans now realize.

Late in life, Judson hinted that, but for need of money, he might have written for "the critical few." Monaghan partly agrees, feels that the young Judson did well as a Western literary editor and writer of sketches. This reviewer, after comparing early and late Buntline efforts, considers them all pretty much of a piece, but not less significant for that.

Jay Monaghan has searched far and wide for Buntline items and has found an astonishing number. The story is cloudy at times, for at several points Monaghan has to rely on the most undependable of Judson sources, Judson's own writings. Still, the over-all picture is clear. Some will feel that the book should have a central theme —but perhaps there was none in Buntline's odd career. It would be interesting, too, to have more information about the income of so successful a dime novelist. Those interested in the nineteenth century would also have welcomed a more detailed analysis of Buntline's books. Why were they popular? How did they reflect the values and ideals of the day? But, as it stands, "The Great Rascal" is an interesting, well-written, and very worthwhile volume, which points up the need for more books showing that the pattern of the past, like that of the present, includes scoundrels as well as heroes.

Fred Harvey Harrington, professor of history at the University of Wisconsin, is the author of the recent "Hanging Judge," which deals with the outlaws of the West.

Your Literary I.Q.

By Howard Collins

WHO SAYS THERE'S A SHORTAGE!

Ruth Stebbins, of Elizabeth, New Jersey, submits a list of thirty authors whose works have one word in common. Allowing forty points if you can name the word and two points for each title, a score of sixty is par, seventy is very good, and eighty or better excellent. Answers on page 46.

1. Jane Addams
2. Maxwell Anderson
3. Pearl Buck
4. Bulwer-Lytton
5. Henry Cuyler Bunner
6. Willa Cather
7. Charles Dickens
8. Fyodor Dostoevsky
9. John Galsworthy
10. Susan Glaspell
11. Paul Green
12. Nathaniel Hawthorne
13. Henrik Ibsen
14. Charles Kennedy
15. A. A. Milne
16. William Morris
17. Robert Nathan
18. Meredith Nicholson
19. Gilbert Parker
20. Edgar Allan Poe
21. Vern J. Sneider
22. Nora Waln
23. Stanley Weyman
24. Edith Wharton
25. Oscar Wilde
26. Erskine Caldwell
27. John Kendrick Bangs
28. Dante Gabriel Rossetti
29. Sam Walter Foss
30. William Saroyan

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Real Wild West

QUEEN OF COWTOWNS: Dodge City. By Stanley Vestal. New York: Harper & Bros. 285 pp. $3.50.

By WALTER PRESCOTT WEBB

WHEN to the title above is added what appears to be the subtitle, we have not only the subject but the setting of this book. "The wickedest little city in America," eads the legend, with the date 1872-1886. This means that for fourteen years Dodge City, in the eyes of the author, held undisputed the crown of iniquity in the municipal middleweight class. It would seem to be the purpose of the author to substantiate the claim. Of the twenty-seven chapters, only one deals with Dodge as a cowtown, or perhaps it is better to say the cows that made it a cowtown. Chapter 10, "The Longhorns," traces briefly the movement of the cattle out of Texas as the herds sought the railroads and Northern ranges. This is an excellent chapter, different in substance from the rest of the book, which is devoted to everything else except cattle, mainly to human beings, mostly wicked.

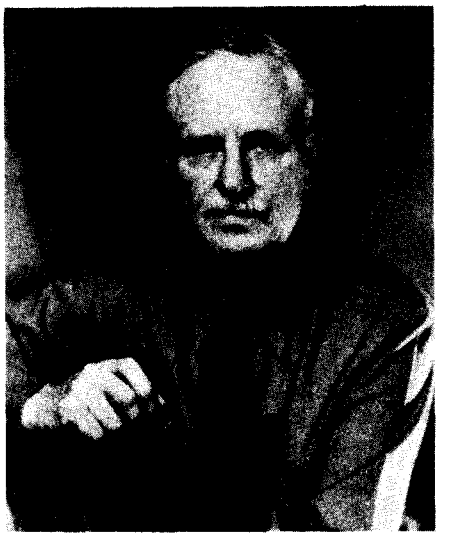
The chapter titles themselves tell the story, and where the author puts the emphasis. All cannot be given, but we begin with the first four, and name all in order: "Pistol Practice," "Boot Hill," "The Bloody Woman," and "Vigilantes"; these are followed by "The Hide Hunters," "Gamblers and Games," "Wyatt Earp Takes a Hand," "Train Robbers," "Marshals for Breakfast," "Killing of Dora Hand," "Cockeyed Frank Kills Richardson," "Horsethieves," "Bibulous Babylon," and "The Battle in the Plaza." The last chapter, dealing with the fallen champion, Dodge after its glory, is called "Holy Cowtown," a real concession to cows if not to humanity.

The impression the book conveys to the reader is that he is being taken on a sightseeing expedition around Dodge, observing in a few hours a concentration of the events that occurred over a period of fourteen years. It is an interesting excursion, and like most excursions, the enjoyment comes as much from the skill and nature of the guide as from the things he points out. A good guide makes a good tour. Stanley Vestal is a splendid guide; his Dodge City is a real and vital place to him; not only does he make the reader see images of past action, usually rough and often brutal, but he can quote authorities, reminiscences, courthouse records, and tombstone epitaphs, as well as the best secondary writers, to validate his stories.

It would be an interesting exercise to count up all the men who "were struck by lightning" in and around Dodge during the fourteen years to see what the annual average is. The conventional Western story has a good deal of gunplay and a large number of untimely deaths, but fiction cannot stay within credible limits and equal the story of Dodge. There is no evidence that the good died young, although the youth mortality was pretty high. I agree with Vestal's opening sentence which says: "To enjoy the story of Dodge City, you have to be reconciled to belonging to the human race." We may be glad that crime has adjourned from the small towns to the big ones, but there is still enough of the human race left so that most people still like to read about such rowdy hamlets and villages as Dodge and Abilene.

The emergence of Dodge, according to Vestal, was unique for several reasons. Before it became a cowtown, it was a fort and had been the headquarters of the buffalo hunters. In a chapter on these hunters the author tells a substantial story of that business, with specific figures as to the number killed, the hides sold, and the tons of bones gathered after the slaughter was over. Any college professor can get a good free lecture out of this chapter and the notes, which publishers now shamelessly tuck away at the end of the book, making them safe for professors to use without fear of being caught. The main reason for the finish of the Dodge production in inquity was that the actors were all at the professional level, whether marshals, gunmen, gamblers, or feminine whatnots. They had begun their training at Abilene when it was enjoying the glory of being the first cowtown; they graduated from Abilene just about the time Dodge opened, and they all went to Dodge as finished performers. The names of all the famous marshals and peace officers, of many desperadoes, of big cattlemen are found in these pages. As usual, the Texas cowboy seems to have been the cause of all this fuss and concentration of valor and synthetic beauty and virtue. Some day some author north of Red River is going to gain distinction by discovering a good Texas cowboy.

Walter Prescott Webb, professor of history at the University of Texas, is the author of "The Texas Cowboy," "The Great Plains," and "Divided We Stand."



Stanley Vestal—"images of past action."

Southern Upheaval

REVOLT OF THE REDNECK. By Albert D. Kirwan. Lexington: University of Kentucky Press. 328 pp. $4.50.

By HODDING CARTER

ALBERT KIRWAN, who is a history professor, dean of students, and one-time football coach of the University of Kentucky, has come up with a rare political study with the intriguing title "Revolt of the Redneck." Its subtitle is "Mississippi Politics 1876-1925," which is more restrictive than are the book's underlying theses.

"Revolt of the Redneck" ought to be read, particularly in the South, by every serious aspirant to office; by every political manipulator; by every citizen who wants to understand how demagogues are made; and by every romantic who sees in the South's political and sociological past only a hard and fast division between good and evil, black and white, gentleman and scalawag, patriot and traitor. And it should be most carefully studied by those who assert that a desirable end justifies any means, while forgetting that the evil means can outlast the good that was once accomplished.

Dr. Kirwan begins with the dramatic struggle in Mississippi—more or less similar throughout the South—for the return of political control to the militarily defeated and economically humbled white man. On the side of the victors were numbers, corruption, and the power of the Federal Govern-

Hodding Carter, editor of the Delta Democrat-Times *of Greenville, Mississippi, won the Pulitzer Prize for editorial writing in* 1946. *He is the author of "Southern Legacy," "Gulf Coast Country," and several fiction works.*

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ment; on the side of the vanquished were determination, color, a justifiable sense of wrong, and a willingness to employ violence and fraud to whatever extent needed for victory.

What the author makes tragically clear is that violence and fraud, a developing contempt for democratic process, and a debasing factionalism remained long after the Reconstruction conflict had ended in white triumph. And so it was that Mississippi politics for the fifty years from 1876 to 1925 were probably unmanageable anywhere in the nation at any time in the recourse of the quickly divided white faction to demagoguery along with continuous fraud, violence, and cynical manipulations.

For the political struggle for political and economic control of the South did not end with the defeat of the Carpetbaggers, the scalawags, and their Negro tools by the outraged white South, even if the division could be so simply described. It might be said that the battle only began after the Negro was removed as a real political factor (remaining meanwhile, and ever since, a whipping boy and an often invoked warning against any break in white solidarity).

The struggle which followed Reconstruction itself was marked by a victorious revolt of the redneck, or the South's poor white, in a historic competition between the haves and the have-nots; between the educated, entrenched few who were accustomed to rule and the ignorant, aggrieved, and generally misled many; between the alliance of planter, corporation lawyer, merchant, and banker on the one end and the almost hopeless small farmer on whose back they leaned; between the astute, disciplined, semi-aristocratic minority and the rampaging redneck who wanted a little bigger slice of the watery bread of impoverished Mississippi.

The demand of the redneck seems small today; the so-called radicalism of their Populist leaders was almost conservative in mid-twentieth century. These thwarted poor had deep grievances and they fought hard for the righting of them, no matter how badly led or completely led astray they were.

The lesson of the chicken coming home to roost was never more graphically told than here. The proud, intelligent men in the saddle used the Negro to foil their redneck rivals no less thoroughly, though in more cultured tones, than did their roughhewn opponents. Stick with us, they demanded, or white supremacy will end completely with the white man's division. So was postponed long overdue

(*Continued on page* 43)

Fiction. *With the possible exception of* The New Yorker, *no publication has influenced the development of the American short story in our time more than* Story: The Magazine of the Short Story. *Founded in Vienna twenty-one years ago and later published in New York,* Story *at various times has been a quarterly and a monthly. Its appearance in hard-covers as a semi-annual gives William Peden an occasion in the short essay below to appraise its past and size up its promise for the future. . . .* ¶ *The week brings two fine novels from Britain. A. P. Herbert, whose gifts of social satire are best known for his novel about the British divorce laws, "Holy Deadlock," now takes a grim yet amusing peek into the future in "Number Nine, or the Mine Sweepers"* (*page* 16). *In "The Pillar" David Walker, author of "Geordie," writes of life in a German prison camp in a novel as unlike James Jones's or Norman Mailer's as British soldiers—and reading tastes—differ from American.*

Revival of a Fiction Voice

STORY: The Magazine of the Short Story in Book Form: Number One. Edited by Whit Burnett and Hallie Burnett. New York: David McKay Co. 236 *pp.* $3.

By William Peden

THE first issue of *Story: The Magazine of the Short Story,* edited by American newspaper correspondents Whit Burnett and Martha Foley, was published in Vienna in the spring of 1931. *Story*'s editors from the beginning were interested in originality and meaningfulness and literary excellence. It has been said, rightly, that they published "short stories of significance by no matter whom and coming from no matter where." And they published a great many such stories, approximately a thousand of them during the decade when the magazine weathered the Depression and the beginning of a war. Since then, *Story* published some six hundred additional stories until it finally succumbed, a victim of inflation and other financial difficulties, in the summer of 1948. Now *Story* has been revived, edited by Whit Burnett and Hallie Burnett (who became associated with the magazine in 1942), to be published semi-annually in book form.

This revival is an auspicious event. It is difficult to overestimate *Story*'s contribution to the literature of the Thirties and Forties. To turn the pages of its more than one hundred numbers re-creates part of the literary history of those decades. To reread some of the familiar red-covered volumes reminds us again of the many major writers *Story* published: Sherwood Anderson, Dorothy Canfield, Lord Dunsany, William Faulkner, Graham Greene, William March, Ferenc Molnar, Sean O'Faolain, Frank O'Connor, Ignazio Silone, Tennessee Williams. *Story,* in the words of its senior editor, has always "gone after quality: material, writers, stories." As such it has been a refuge and an outlet for the serious writer who cannot or will not conform to the mass circulation magazine's demand for stories centering around "what the twelve-year-old is thinking about this season." In its emphasis on quality rather than conformity or mere big-name appeal, *Story* encouraged or sponsored many unknowns who subsequently achieved literary prominence and distinction—for example, William Saroyan. It is good to see that *Story in Book Form* continues this tradition. Of its twenty authors, some are appearing in print for the first time, and the majority are as little known today as was Saroyan in February 1934, when *Story* published "The Daring Young Man on the Flying Trapeze."

The contributors to the present volume are college students, teachers,

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free-lance writers, newspaper correspondents, businessmen, and members of the armed forces. Their stories are as varied as their authors' vocations, ranging as they do in subject matter from a paralyzing account of the destruction of an Army bomber to a quietly humorous narrative of the courtship between a sheriff and the dean of women of a small New England university. The authors employ such diverse approaches to fiction as the psychoanalytical and the naturalistic, and they sound just about every conceivable tone, from the tragic to the farcical. This is a group of competent, intelligent, well disciplined authors. Collectively, their work seems somewhat deficient in any strikingly individualistic or highly original talent. The stories, however, of such writers as Merrill Anderson or William Magnes or Daniel Dodson or Louis Stoumen or William Wiegand or James Wycoff or any one of four or five others are good enough to stimulate a strong interest in their authors' ultimate development. That so many of these writers are virtually unknown underscores the importance of this collection.

It is an unfortunate footnote to our national literary history that with minor and isolated exceptions our greatest short-story writers have been our poorest paid men of letters. Edgar Allan Poe, the first master of the genre, lamented that the reluctance of his publishers to bring out his tales in book form had forced him to become a "magazinist" rather than an artist, and that he was poor in a land "where more than in any other region upon the face of the earth to be poor is to be despised." Subsequent generations of short-story writers have shared Poe's experience. Ironically, as a nation we write and read more short stories than any other country. We continue to produce more significant short-story writers than any other country. Yet the melancholy fact remains that the higher the contemporary short-story writer's achievement, the less money he is likely to make. Certainly the mass circulation magazines, where the big money lies, will have no part of him. And in spite of the critical acclaim he may receive, his stories in book form (provided he is fortunate enough to persuade his publisher to bring out a collection of his work) are almost definitely destined to financial failure. The plight of the serious short-story writer in America has always been a difficult one. Today, in the face of rising costs of book and magazine publishing and distribution, it is becoming desperate.

Jesse Stuart has related that his story "Dawn of Remembered Sring" was rejected thirty-seven times before being accepted for publication. Fortunately, Mr. Stuart was stubborn enough not to lose confidence in his work, and resisted the impulse to toss the manuscript into an abandoned coal mine: the story, now a favorite with the anthologists, is an excellent one. The anecdote is extreme but in all its essentials is far from unique. There just are not enough quality magazines (and editors and publishers who can afford to publish a "marginal" book) to print all the good fiction being written today. Walt Whitman's remark that "to have great poets there must be great audiences too" might be altered to read "to have great writers and great audiences there must be great publishers and editors too." *Story in Book Form* is an important step in this direction. Perhaps, because of it, some now-unknown author will resist the temptation to destroy *his* "Dawn of Remembered Spring." Meanwhile, we have the present collection of vigorous and varied short stories which leads us to hope that *Story in Book Form* will have as successful a career as that of the magazine which preceded it.

—Jacket design by Alice Horodisch Garman for "Two Sofas in the Parlor."

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 934)

CORLE:
THE GILA [RIVER] OF THE SOUTHWEST

(*Rivers of America Series*)

Right now the people of the Gila country have no major worries. They are progressing and they have the confidence of youth in spite of the fact that the valley is one of the oldest cradles of civilization in North America.

Into a New World

TWO SOFAS IN THE PARLOR. By David Cornell DeJong. New York: Doubleday & Co. 253 pp. $3.

By EDWARD J. FITZGERALD

WHEN, in the year before the opening of World War I, the Kegel family emigrated from a tiny village in Holland to the growing city of Grand Rapids, Michigan, they traveled a distance much greater than that expressed by geography. They moved from a world in which the values were orderly and understood to one in which they were changing and bewildering. They went from a house that was clean and godly to an alley hovel that could be kept clean only by superhuman effort and kept godly only by constant struggle with the evil and irresponsibility that seemed rampant in America.

Mr. DeJong has made the struggles of the Dutch emigrant in America peculiarly and rightfully his literary own. He writes with warmth and understanding and a gently infectious humor which sparkles on every page. He has an unerring eye for the significant detail whether it be in describing a church service, an exchange in a grocery store, or the torments of a boy in a strange school. He recalls, and can make you recall, or see, the furnishings—and, more importantly, the feeling—of a period and place.

These would be attributes enough, but with each novel he has written Mr. DeJong has been penetrating more deeply and understandingly into another and larger world—the mind and heart of the child struggling to find and define his place in the world. Johannes, Renzel, Hennie Kegel, each had different problems or, rather, different aspects of the universal problem of growing up. Johannes, the adolescent, had to reconcile his heady discovery of himself as a developing man with his feelings of responsibility to, and need for, his family. Renzel, troubled by the pains of puberty, had to break through the ties of responsibility and sense of sin which bound him too tightly to his mother. Hennie had to discover the friend within her family in order to break out of the secret world in which she hid her fears and insecurities.

These children—and the believably adorable Zwaantje—are the core of Mr. DeJong's book. He is never sentimental about them, but his deeply moving re-creation of their development adds depth and meaning to a delightful picture of family life in the misnamed "melting pot" that was America early in this century.

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David Walker and A. P. Herbert—"holding before their eyes their culture and tradition."

"Fastidious Young Gents"

THE PILLAR. By David Walker. Boston: Houghton Mifflin Co. 313 pp. $3.

By Leonard Amster

ALTHOUGH David Walker's previous book, "Geordie," was an enchanting fable about a Scots boy who took a correspondence course in muscle building and became an Olympic champion, his latest book, "The Pillar," more clearly demonstrates the controversial difference between contemporary British and American novels. If the English have no James Jones or Norman Mailer, it is equally certain that we aren't likely to produce a war book like this one. It is the story of six English soldiers in a German prison camp, and might as readily be the story of a group of Englishmen in any other unpleasant circumstance, or even of older boys at a particularly severe boarding school. The reason for the difference between the two literatures is indicated here, for the book suggests that in whatever sordid situation Englishmen find themselves, its impact is diminished by their holding before their eyes their culture and tradition rather than the brutal reality that stares them in the face. In that way they are quietly heroic and never entirely believable to other people.

With a single exception, the characters in "The Pillar" come from upper middle- and sophisticated lower middle-class families, and all of them continue during their four years together to talk as educated Englishmen have always talked. No hint of coarseness or impatience creeps into their conversations, and they rarely reveal more than a refined kind of stoicism in their hardships. "They are a fastidious lot of young gents," one of them says of the others. Busty, the oldest, who in the army in India had his own morality about appropriating money for himself or spending his energies in heavy drinking, remains true to his vagaries and endures the camp and his fellow prisoners with humorous detachment. Implacable Mark, in being true to himself, remains more true to his father, the General, until his sixth attempt to escape lands him in the hospital, where he discovers unexpected beauty in music on records. Bob, the practical member of the group, accomplishes anything he sets his hands to and derives as much satisfaction from making a tunnel as from its purpose. He is an artist with his hands as his brother was a poet, which explains his appeal for intellectual Adrian, who finds himself possessed of uncommon skill when he assists Bob. Rich, handsome Peter and Keith, the least likable and the most unadaptable, take soundings of themselves and similarly mature.

In their small area these men move and are affected by great and little events. But the great events are only rumors and reverberations that reach them behind their prison walls and bring about the death of one of them when they leave. They are tied to their pasts, while the present is scarcely admissible to them. The result is that one is only momentarily arrested by the perceptive telling of their lives and thoughts by a gifted writer whose vision excludes the harsh doubts that sometimes assail others unlike himself.

Country-House Farce

NUMBER NINE, OR THE MIND SWEEPERS. By A. P. Herbert. New York: Doubleday & Co. 286 pp. $3.50.

By Basil Davenport

THE present English Government has in my opinion made a grave mistake by abolishing the two university seats in the House of Commons, an institution by which they formerly obtained some very valuable legislators, of a kind who might not have been returned by an ordinary constituency. Such a man is Sir Alan Herbert, who, representing a constituency largely made up of parsons, succeeded in liberalizing the English divorce laws almost single-handed. But their loss is our gain; if Sir Alan Herbert no longer sits in Parliament, A. P. Herbert has enough time to go back to writing novels. His present novel opens in 1955. "The Russian War had been over for more than two years" (and one need hardly ask a sturdy Englishman like A. P. Herbert which side had won, though he tells us); but in England the bureaucracy was more bureaucratic and the government more a government by experts than ever before. In particular, they had requisitioned Hambone Hall, seat of the seventeenth Earl of Caraway and Stoke, and were using it as an examination center, where groups of young candidates for diplomatic posts, both male and female, came and attended a sort of harrowing house-party, undergoing not examinations, but psychological tests of fitness on which their future careers would depend. One of the candidates was Stanley Bass, to be known during the testing period as Number Nine; and on the train he found himself in company with his old naval comrade, Viscount Anchor, son of the Lord Caraway and Stoke whose home had been requisitioned. The experienced reader will hardly need to be told that Anchor took the opportunity to change places with his friend, so as to be able to spy out what he naturally regarded as the enemy camp, and if possible discredit it.

What follows is a delicious country-house farce in the old Wodehousian manner, with an undercurrent of serious satire and even purpose, which is what the Wodehousian novel needs to make it acceptable in the post-atomic bomb, post-World War II, post-Depression, post-Crash world. Indeed, "Number Nine" would be the better even for a little sharper satire. Englishmen generally (when they are not Irish by adoption) do not make very good

(*Continued on page 44*)

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Science. *Since man is a self-centered creature it is hardly surprising that his interest in science should fall largely on the forces that brought him where he is and directly affect him in his daily life. How his ancestors evolved from a being that looked like a cross between a worm and a minnow is told in J. Z. Young's "The Life of Vertebrates" (page 18). Although Mr. Young wrote it as a textbook it is the most important book on evolution published in years and is certain to fascinate far more readers than textbooks usually do. When the archeologist Frank C. Hibben speculates on how the first representatives of the human race reached North America in "Treasure in the Dust" (page 18) he is discussing a branch of science with a high universal appeal. Climate affects races and individuals so perceptibly that a whole body of legend has arisen about it. Seekers after truth will enjoy having Marston Bates distinguish scientific fact from folklore fancy in the course of his charming volume on the tropics, "Where Winter Never Comes," reviewed below by Ashley Montagu.*

Lessons on Tropical Living

WHERE WINTER NEVER COMES. By Marston Bates. New York: Charles Scribner's Sons. 310 *pp.* $3.50.

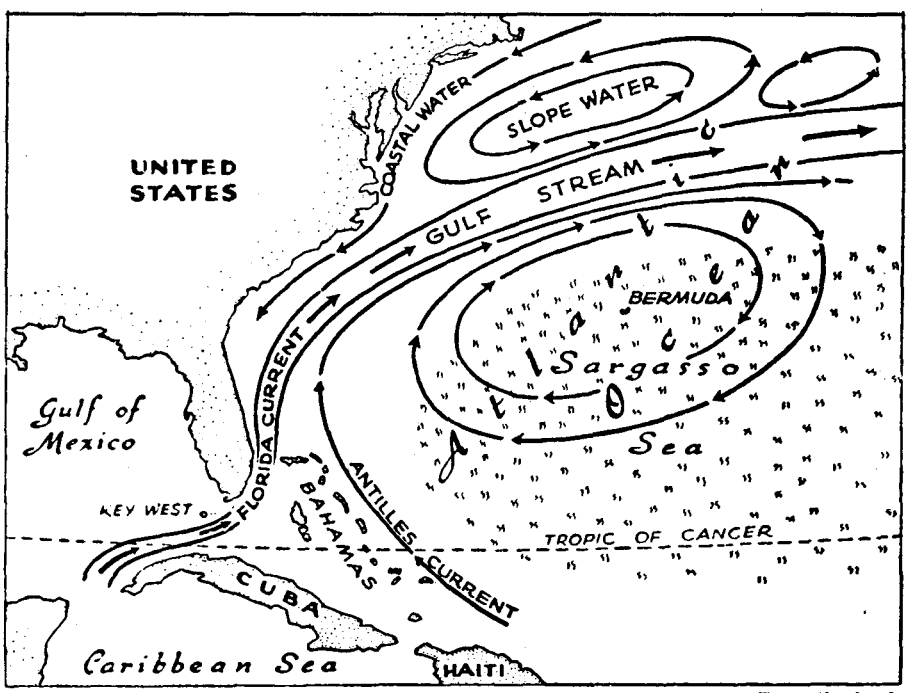
By Ashley Montagu

THE tropics! What magic words! To some they conjure up images of romance and adventure, to some white drills and the perfusion of inexhaustible whiskies and sodas, to others steaming jungles dripping with poisonous snakes and pullulating with panting panthers. Infinitely insectified with the bitingest of bugs, the tropics are also hellishly hot. In fact, if you want a heaven on earth, any place between the Tropics of Cancer and Capricorn isn't where you'll find it. The number of myths about the tropics must be about as numerous as the number of people (apart from a few authorities) who have ever talked about them. In the present delightful volume, subtitled "A Study of Man and Nature in the Tropics," Dr. Marston Bates punctures one after another of the myths and sets the record straight.

Dr. Bates has spent half his life living and working as a research scientist in the tropics. He has studied and thought a great deal about them, and he has for a long time been much concerned about the lack of understanding which most people in the Western world have about the tropics. In this sparkling book he sets out the facts, and a more informative and cerebrally palatable book on the tropics would be hard to imagine.

"Where Winter Never Comes" is much more than a book on the tropics; it is also, in the most significant sense, a work on man, his wisdom, his capacity for increasing the sap in *sapiens*, and his quaint ideas about the nature of a nature he troubles not to understand. Black ties, and even white ones, should not be worn in the tropics—and I don't mean metaphorically speaking—but what can one do with people who insist, in such uniforms, that "it's the climate" that is the cause of their discomfort? The best thing would be to get them to read Dr. Bates's book; that way they might acquire a sufficient amount of humility with which they could more effectively meet the humidity.

As Dr. Bates points out, what people bring to the tropics are the wrong ideas—ideas and habits more or less appropriate to whatever non-tropical climates and cultures they may come from, and then attempt to foist them onto an environment to which they are simply not adapted. Then, of course, instead of looking to and examining themselves they blame their inability to adjust upon the environment! The white man's burden while living in the tropics, as Dr. Bates so well states it, is not the tropics but the load of his own civilization. The inability of the European to "compete" with the native on equal terms is not due to biological factors but to cultural ones. "I am not saying," the author remarks, "that I think Europeans ought to adopt African tribal customs, or wrap sarongs about their waists and start tapping rubber trees in Indonesia. But I think they ought to stop talking about their superior race and superior culture, and stop being preoccupied with maintaining their superior status as minorities in alien environments . . . I think their real burden while living in the tropics is the load of their own civilization. This load contains some articles of real and demonstrable value, particularly among the sciences and technologies; but it also contains a lot of plain rubbish that would better long since have been thrown away." Dr. Bates's book will help. It is one of the most pleasant books I have read for a long time. It is that rare thing in our day: a creative and a constructive book, an important book, and a delight to read.



—From the book.

Ashley Montagu is chairman of the department of anthropology at Rutgers University.

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Animal Evolution

THE LIFE OF VERTEBRATES. By J. Z. Young. New York: Oxford University Press. 767 *pp.* $8.50.

By JOHN PFEIFFER

TEXTBOOKS are a perverse breed of technical literature. Sometimes it seems as if they are not accepted unless written in the deadliest style possible. They leave the general reader cold—not to mention many students and often even their professors. The pedagogical tradition of describing a mass of factual detail, and relieving the monotony with an occasional stilted paragraph intended to emphasize "general principles," is a guarantee that the book will be read only by those who must read it. "The Life of Vertebrates," which was written as a textbook, is a brilliant exception to these rules.

The story of animals with backbones is a dramatic phase of the great sweep of evolution. A great deal has been learned about evolution since Darwin's time, particularly during the past thirty or forty years. Contributions have come from studies of heredity, embryology, the chemistry of living things, and the interplay of animal populations. Dr. John Z. Young of University College in London, one of the world's leading biologists, has brought this new information together for the first time in this volume. Moreover, he has done it imaginatively and creatively.

Amphioxus, the lancelet, an early representative of the vertebrate chain that led to man, was mistaken for a slug when it was first described scientifically. Dating back about four hundred million years, some of its descendants are with us today. The creature looks like a cross between a worm and a minnow. It is two inches long, lives on the sea bottom, and has a rudimentary spine. It can swim, but rarely bothers to. It burrows in the sand and "must take and leave the world very much as it finds it." Dr. Young then traces the long trail from *Amphioxus* to fish, amphibians, reptiles, mammals.

The "missing link," however, is still missing. Some students of evolution hold that monkeys, apes, and men evolved from a common stock about fifty million years ago—perhaps an ancestor of the African elephant shrew, a mouselike creature with a long snout and long back legs for jumping. In any case, once nature took the step human development was under way. "The history of man, like that of so many other mammals, has been a series of invasions from the central Asiatic land-mass . . . We can have in mind a picture of great populations of human beings, composed of individuals differing slightly in structure and habits, warring and competing with each other . . . the invader taking over some of the genes and the gods of its victims."

Dr. Young conceives of evolution as a dynamic process in which living things are continually increasing in number and continually developing new ways of exploiting their environment. In a sense, we can rank an organism on the evolutionary scale by considering the odds against such an organism existing at all. Man is the most improbable of all creatures in that he uses the most devious and complex methods of exploiting the world around him.

To achieve his unique synthesis of knowledge Dr. Young draws on many sciences. For example, he shows that evolution has been influenced by astronomical and geological factors which produce major mountain-building cycles every two hundred million years or so and lesser glacial periods every 40,000 years. But the main impetus has been competition and cooperation among living things, plants as well as animals.

Like most important books, this one is not easy reading throughout. While it does not include as great a proportion of technical material as conventional treatments, some judicious skipping is required on the part of the non-specialist. But the effort will prove most rewarding, because the writing is as clear as that of the best popular books. (The sections which include the most significant ideas are particularly effective). "The Life of Vertebrates" is a fascinating account of evolution in the broadest sense of the word.

—*From "The Life of Vertebrates."*

"Koala Bear (Phascolarctos)."

Prehistoric America

TREASURE IN THE DUST. By Frank C. Hibben. Philadelphia: J. B. Lippincott Co. 311 *pp.* $5.

By HARRY L. SHAPIRO

THE progress of American archeology provides a beautiful example of the way a corpus of scientific knowledge grows. Fifty years ago American archeology was virtually non-existent. A few misguided excavations, a welter of ill-founded speculation, and much guessing formed its stock in trade. Even a generation ago knowledge was still scant and thin. Since then hundreds of archeologists checking and testing every scrap of recognizable evidence, thousands of excavations seeking new clues or confirmation for old ones, millions of shards classified by a variety of categories have all added bit by bit to a rapidly growing accumulation of facts. False scents, trial and error, lucky breaks, and brilliant deduction have also played their parts in this amazing process of discovery.

Although today archeologists are beginning to discern the major contours of the aboriginal past of America, there is yet much to discover and re-interpret. In "Treasure in the Dust" Frank C. Hibben, himself an archeologist of repute, has attempted to draw these general outlines as they are now known for North America. The first settlers arrived on these shores at least 30,000 years ago, according to Mr. Hibben, although in one place he stretches it to 40,000. They entered via Alaska, toward the end of the Pleistocene when there may well have been a land bridge between Asia and Alaska that could have provided easy access for hunters pursuing game. The few traces of their passage which have been picked up are buried deep beneath the muck that accumulated since the last glaciation. The Alaskan funnel is the only port of entry that Hibben recognizes. Migration from the fantastic lands of Mu, Lemuria, or Atlantis he dismisses with no difficulty and with no demurrer from professional students. But strangely enough he says nothing about the possibility of trans-Pacific movements from Asia in later times, which some distinguished scholars take seriously even if they have not convinced all their colleagues.

If Hibben's date of the arrival of the

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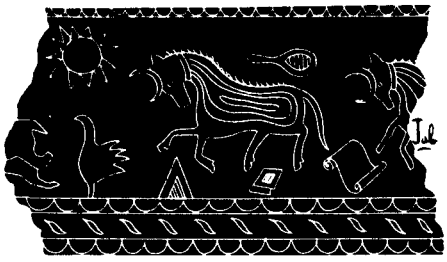
first American Indians is correct, a complete gap of about 20,000 years follows, for the next datable evidences of human occupation cluster around 10,000 years ago when Tepexpan, Folsom, and Sandia men roamed the continent. Having established man in the New World, traced his migrations, and examined his mode of life as far as his remains permit, Hibben continues his account in terms of regional experiments in living and as adaptations to the economics of hunting, gathering, and agriculture. Each major area is discussed in turn, from the Arctic to Mexico. As one might expect, the critical event was the invention of agriculture, which is described as independent of Old World influences. By means of this new basis of livelihood the major achievements of the great Indian civilizations were possible. Populations now became sedentary, developed specialized activities, manufactured the fragile impedimenta of a rooted society, evolved complex religions with elaborate ritual that were housed in temples, built cities, and created an elaborate art.

The story as it moves from region to region is an inspiring one, as any account of the growth of human achievement is bound to be. And Mr. Hibben has written it for ready comprehension. The area, however, which he covers is so vast and the results of archeological investigation so complex and rich it can hardly be a surprise that the author pursues his way



somewhat unevenly. The Mexican section, for example, considering its importance and variety, deserved a fuller description, and above all a more up-to-date analysis.

In a book of this kind some speculation certainly is not out of place, but it should be consistent and convincing. When Mr. Hibben suggests that agriculture was abandoned in the Plains after 1540 A.D. because the herds of bison began to increase, thus endangering unfenced gardens, he should remember that he also tells us that agriculture was never abandoned by the Pawnee, Mandan, and Hidatsa, who also lived in buffalo country. Somewhat later the supposititious increase in the buffalo population by providing an easy and ample supply of food is given as the reason for the decay of agriculture. But nowhere does Mr. Hibben mention the possibility that the dislocation of Eastern tribes by seventeenth-century colonists may have contributed to a westward displacement of Indian tribes, leading to disturbed tribal relationships, warfare, and generally unsettled conditions, thus making agriculture difficult.

It is regrettable that some minor misstatements have been permitted to disfigure this book, which on the whole is an excellent brief and popular survey of a thorny field. For example, in speaking of the most recent discoveries of early man, Mr. Hibben refers to several from China. There has been only one since the Chou Kou Tien finds. Easter Island was populated by Polynesians, not Solomon Islanders, and incidentally was discovered in 1722 rather than 1772. I should like to put in a dissent to the statement that Chinese junks are not ocean-going ships. It is well known that they made long voyages into the islands of Indonesia and even went as far as India.

It is no easy task to write a book on American archeology. There are still so many conflicting interpretations of what, after all, is only fragmentary evidence that no writer is likely to please everyone. Mr. Hibben has chosen to lean to the conservative side for the most part in his account of the American past and this is perhaps the wiser course in a book for the general public.

FRASER YOUNG'S LITERARY CRYPT No. 453

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 453 will be found in the next issue.

N FNE NWRNPB INB ARD

CYNBDEB KDC ZDXEJ

NEPAIXEJ—N JDDZ CYNBDE

NEZ AIY CYNW DEY.

—H. V. FDCJNE.

Answer to Crypt No. 452

Many a live wire would be a dead one except for his connections.

—Wilson Mizner.

Science Book Notes

THE HEALING TOUCH. By Harley Williams. C. C. Thomas, Springfield, Ill. $6.75. How much, asks Dr. Harley Williams, a fifty-year-old London writer of medical histories and popular novels, "has the medicine of America given to [humankind's urgent] hopes for a delivery from its pains and a cure for its maladies?" His answer: "First of all, organization of the scientific aspects of the doctor's work. Then there is the idea of group medicine, that of several doctors working in association and the patient being studied by several of them." For epitome he cites the Mayos and their clinic.

Their system nonetheless makes him scoff: "Those card indexes, laboratories, conferences, all those modern wonders that bring the practice of medicine nearer the organization of commerce are not the ultimate accomplishment, but temporary aids."

Medical humanism does the trick, he believes. For "the influence that produces the cure is less the degree of expert technique, but some chemical change in the soul of the patient, when its molecules make contact with a change that has been initiated first in the soul of the physician."

To support this humanistic thesis Dr. Williams cites several case histories of effective practitioners of the healing art: William Knighton, who kept England's King George IV from chronic unhappiness by getting him out of scandals with discarded mistresses; Edward Chadwick, who was a lawyer, and Thomas Southward Smith, an evangelist turned doctor, who created the profession of public health officer; Florence Nightingale, who created the profession of nursing; Octavia Hill, who created the settlement house movement; Charles Edouard Brown-Sequard, Mauritius-born orphan of a Philadelphia sea-captain, who established the art of hormone therapy; and the Mayos, who factoryized diagnosis.

—Myron Weiss.

WILD WINGS. By Frank S. Stuart. McGraw-Hill. $3.50. In the days when the world was innocent, before Ernest Thompson Seton, good animal stories abounded. Mankind learned wisdom from them, and part of that wisdom was to regard any pretentiousness as absurb. This, you recall, was the lesson of the bullfrog, repeated in endless variations. Then science gained its present sway over us and insisted on the proper certification of all animal products. If a bullfrog is represented as blowing himself up until he bursts,

(*Continued on page* 46)

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Fiction Flights in Space & Time

FLETCHER PRATT

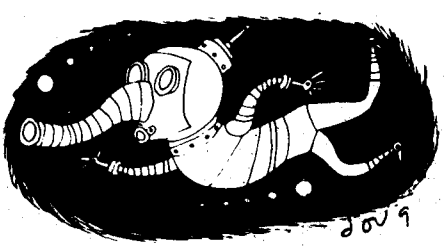
LET's face it: the leading drawback from which science-fiction currently suffers is bad writing. This is, of course, traceable to the fact the the form is firmly rooted in the pulps, but not for the reason a superficial glance would suggest, that the pulps are storehouses of bad writing. After all, H. G. Wells and Arnold Bennett were published in pulp magazines, and so was C. S. Forester's "Captain Horatio Hornblower." A certain amount of really badly written science-fiction does get into the pulps and out of them again into hard covers, to be sure; accepted, read, and even bought for the novelty of the scientific idea on which the story is based, or because of a rapidly-moving story line.

A fine example in the current batch is "The Blind Spot," by Austin Hall and Homer Eon Flint — not really science-fiction at all, but something like the other-worldly adventure stories of the late A. Merritt, with the obligatory explanation at the end reading, "The occult is concrete." It jumps maddeningly from character to stock character, the events are not even faintly plausible, and the dialogue comes straight out of mid-Victorian mellerdramer. But there is something doing every minute, even if you cannot understand just what.

In the same category as to literary quality falls John Taine's "Seeds of Life," like "The Blind Spot" a popular old-timer revived, and not standing modern competition very well. Even the idea of altering germ plasm by hard radiation, which is the central scientific theme, has become commonplace and has been exploited by more skilful hands. The fact that the story has nothing to offer in the ideological field brings distressingly to light the long passages of summary, the weak dialogue, and the fact that it is only one more mad-scientist-bent-on-destroying-the-world story.

Both these are collector's items, however, good stories when written, and chiefly of nostalgic value today. They do not represent the type of bad writing that is the current affliction of science fiction. Lewis Padgett's "Tomorrow and Tomorrow" does. Now let it be set down that Padgett is a highly competent literary craftsman who knows what dialogue is for, can characterize through action, and is perfectly aware that a story should progress from point A to point B, not merely move from situation to situation until the author is ready to write 30. He has proved it on numerous occasions, especially in the domain of fantasy. But the constant demand of the science-fiction magazines for new, not merely carefully worked out, scientific principles has caused those principles to become intricate and abstruse to such a degree that the two long stories in this volume are arcane; only the constant reader of science-fiction will know what is being talked about. That constant reader will welcome the new Padgett volume, but any other will find it heavy and difficult.

It is quite as bad with three other books from the past season's production — A. E. Van Vogt's "Slan," Simak's "Time and Again," and Will Stewart's "Seetee Ship." "Slan," (a reissue, by the way, but somewhat rewritten) moves rapidly until one gets to inquiring what is going on among all these mind shields and atomic flows, and discovers that essentially it is nothing but good old Superman of the comic strips, not a story at all, but a parade of marvels and without much scientific justification. "Time and Again" is almost a superman story, but not quite, because there is an acceptable explanation of why the superman is super and, in addition, it has a pretty nifty treatment of both the eternal recurrence and time-travel themes; clearly the best of these three. But the science is pretty pseudo, and there is so little attention given to mere human reactions and so much to cosmic problems that it will make few converts among those who are not already members of the church. The latter will eat it up. An examination of "Seetee Ship" puts the finger on some of the reasons why things have been going a little bit wrong in the science-fiction field this past year. It also is overwhelmingly cosmic, with planetary and inter-planetary forces tossing around like dust-motes and often in defiance of known scientific fact, which is a violation of the very principles of science-fiction. But more than that, the people are reduced to types, there are long and pointless meditations and even longer and more pointless conversations.



E. E. Smith's "Gray Lensman," part of a well-known series, is supercosmic, with all sorts of super beams, super seeds, mind forces, and mind screens. It follows the classical pattern of a struggle between good and evil, and guess who wins; that is, it is a fairly low-level adventure story. But the series has had an enduring popularity among science-fiction read-

S.-F. Roundup

These are the books that Mr. Pratt discusses in the accompanying article:

THE BLIND SPOT. By Austin Hall and Homer Eon Flint. Philadelphia: Prime Press. $3.50.

SEEDS OF LIFE. By John Taine. Reading, Penna.: Fantasy Press. $2.75.

TOMORROW AND TOMORROW AND THE FAIRY CHESSMAN. By Lewis Padgett. New York: Gnome Press. $2.75.

SLAN. By A. E. Van Vogt, New York: Simon & Schuster. $2.50.

TIME AND AGAIN. By Clifford D. Simak. New York: Simon & Schuster. $2.50.

SEETEE SHIP. By Will Stewart. New York: Gnome Press. $2.75.

GRAY LENSMAN. By Edward E. Smith. Reading, Penna.: Fantasy Press. $3.

BULLARD OF THE SPACE PATROL. By Malcolm Jameson. Cleveland: World Publishing Co. $2.50.

KINSMEN OF THE DRAGON. By Stanley Mullen. Chicago: Shasta Publishers. $3.50.

WINE OF THE DREAMERS. By John D. MacDonald. New York: Greenberg Publisher. $2.75.

FOUNDATION. By Isaac Asimov. New York: Gnome Press. $2.75.

THE HOUSE OF MANY WORLDS. By Sam Merwin, Jr. New York: Doubleday & Co. $2.75.

THE CITY IN THE SEA. By Wilson Tucker. New York: Rinehart & Co. $2.50.

THE PUPPET MASTERS. By Robert A. Heinlein. New York: Doubleday & Co. $2.75.

SPACE ON MY HANDS. By Fredric Brown. Chicago: Shasta Publishers. $2.50.

FANCIES AND GOODNIGHTS. By John Collier. New York: Alfred A. Knopf. $3.50.

THE HOLY SINNER. By Thomas Mann. New York: Alfred A. Knopf. $3.50.

NEW TALES OF SPACE AND TIME. Edited by Raymond J. Healy. New York: Henry Holt & Co. $3.50.

THE OUTER REACHES. Edited by August Derleth. New York: Pellegrini & Cudahy. $3.95.

THE BEST SCIENCE FICTION STORIES OF 1951. Edited by Everett E. Bleiler and T. E. Dikty. New York: Frederick Fell. $2.95.

POSSIBLE WORLDS OF SCIENCE FICTION. By Groff Conklin. New York: Vanguard Press. $2.95.

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ers and for a couple of good solid reasons. Smith never over-writes his dialogue, and there is always something happening; really happening, not threatening to happen. In fact, it is possible to open "Gray Lensman" at the beginning of any given chapter and read to the end of that chapter without having previously made the acquaintance of any of the entities in it (few of them are human) and with a certain amount of interest in how the thing is going to be worked out.

The same is true of "Bullard of the Space Patrol," by the late Malcolm Jameson, which is quite frankly a series of connected shorts and quite as frankly directed at the upper level of adolescent readers. Jameson, a Naval officer himself, has simply and ingeniously altered the problems and customs of the U. S. Navy to what might be encountered in a space navy, taking his Bullard from cadet up to high admiral. The result is really good reading for the age group intended.

The same age group will probably get a heavy charge out of Stanley Mullen's "Kinsmen of the Dragon," but so will the more adult and far larger group who have for years hung on the doorsteps of bookstores panting for the next item in the saga of the insidious Dr. Fu Manchu. Rarely have there been wilder goings-on or more of them than in this story, which combines druidic lore, the world at the center of the world theory, and the Atlantis legend. Yes, I know; a combination like that has to be seen to be believed, but there it is.

—Jacket design for "The Outer Reaches."

AT this point the borderline is crossed into an area of books which have something to say to the adult reader who is not a devotee of science-fiction and does not intend to devote much time to it. I am not sure that John D. MacDonald's "Wine of the Dreamers" genuinely belongs in this category; the characters are not very far from the type-block, the situations at the beginning of the story are forced when a little more care would have made them easy, and the solution is too rapid. But underneath these trappings it is a story dealing with the genuineness of human impulse, and it has something worth saying on the point.

Isaac Asimov's "Foundation" stories have attained a deserved popularity within the science-fiction field, and he has here assembled the first five, which are better than some of the later ones. They, too, have their defects. For one thing, they are talky; every bit of action has to be argued out beforehand and reviewed afterward. For another, his choice of subjects, which is the foreseeable recovery of a technical civilization after a long period of eclipse, forces him to compress wide historical movements into small fields of action and short spaces of time, and the result is some oversimplification. But having allowed for these points, the "Foundation" series is well up the scale, both as stories and in what the stories have to say.

Occupying a point so different from the last two that the three make a literary triangle is Sam Merwin, Jr.'s "The House of Many Worlds." It may have a deeper meaning, but on the surface at least it is nothing but a fast-moving adventure story, wrapped around the theme of mutually existent worlds which have diverged along different streams as the result of certain key events. This thematic material is at least as old as Murray Leinster, but this man has made something quite new out of it, both by introducing a couple of really interesting variant worlds (the Burr conspiracy succeeded in one of them) which have been worked out in the utmost detail and with fascinating consistency, and also because he has filled his worlds with perfectly real people whose individual fates become important.

The purpose is somewhat more serious in Wilson Tucker's story of a remote postatomic world, in which man has mutated into various species out of contact with each other, "The City in the Sea." But it is handled with that light dexterity of touch which is perhaps the leading contribution of science-fiction to the discussion of matters that used to be reserved for pundits in university lecture halls. There is some feeling here, too, and the story moves along nicely to a surprise, but perfectly logical ending, which is a hard thing to come by these days. Recommended.

On the other hand, there is nothing light whatever about Robert A. Heinlein's "The Puppet Masters," a new variation on the invasion of the earth theme, and what is usually called "a tale of creeping horror" on the contents pages of magazines. This one is so creeping as to be actually unpleasant at times. It runs along at the

(*Continued on page* 34)

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The Saturday Review

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A Time for Humanity

IN the year-end number of the *Partisan Review* William Barrett attempts to approach our contemporary literary production "in a thoroughly American spirit." "There are now more typewriters tapping," he writes, "more paper soiled by expectant writers, more brains cudgeled and sweat poured; more writing courses, writing conferences, writing fellowships, critical schools, and critical organs; more money won or lost from writing, or matter that resembles writing, than at any time in the past." Why, he asks, are we not producing the greatest literature in man's history, and why has not all of this energy brought forth an "Oedipus," "Hamlet," or "Brothers Karamazov" during the last decade?

Mr. Barrett has woven together a straw man for the pleasure of knocking it down, since no one in his senses can confuse all of this mechanical and physical business — the typewriters, sweat, conferences, and prizes — with the production of enduring works of genius. Neither Sophocles, Shakespeare, nor Dostoievsky would be at home in the intellectual and emotional atmosphere of this or any other decade of twentieth-century America. The great issues that are presented to mankind today have less to do with man's soul than with his schemes for getting along in life and in succeeding in a chosen profession; his deepest preoccupation is with the mechanics of survival against a formidable political and economic creed which is dividing the world and threatening the extinction of what we know as civilization.

Apparently our writers are forced only to comment on what is happening to the men and women of this generation, to document their weaknesses as if they were writing a clinical report. They are unable to create great and enduring characters in their books because they have neither met them in the flesh nor can believe in their existence. They know the Oedipus complex by heart; their teachers or the psychiatrists they have read have taught them to understand the mental sufferings of Hamlet and Raskolnikov, but they cannot produce anyone resembling them on paper.

We live in an intensely dramatic age of vast wars and revolutions and the outward manifestations of this period are at our novelists' command, so that James Jones can write a long Army novel which is sold to a million people but which leaves its readers in a state of exasperation. The ship in Herman Wouk's "The Caine Mutiny" is more interesting than his mad captain, and John P. Marquand's full-sized and presumably heroic general, Melville Goodwin, is led around by the nose by his wife and his one-time mistress. The sorrows and the yearnings of the little people in countless other novels are pathetic rather than tragic. It is unfortunate that the husband in William Styron's "Lie Down in Darkness" married the wrong woman, took to drink, and loved a daughter who committed suicide, and even more so that he had trouble getting her coffin into its grave. But there is neither passion nor depth here to keep the reader awake nights or to return to his mind after the lapse of a year or perhaps only a week. At least "From Here to Eternity" was written by an angry man who wished to reform the United States Army, and anger is a rare quality in these days when writers know so much about the minds of their characters and so little about their hearts.

WE do not even know why men who enjoy what we believe are the blessings of freedom and democracy turn into Communists. It is a commentary on our creative novelists that the writers who are attempting to give the reasons for this phenomenon are writing their autobiographies. It is certainly one of the major tragedies of today that intelligent citizens risk their careers and lives and reason itself for a cause which brings upon humanity the horrors of mass murders and slavery for a vision of what Whittaker Chambers calls "Man without God."

If humanity ever needed writers who are capable of creating and giving life to the heroes and the victims of this ominous period in history, it needs them now. We need to see ourselves reflected, not as objects of pity and even contempt, but as larger than we are. All the mechanics of literary production need not stop them since actually they make the writers' task easier and bring them the audience and the response without which a man writes in a vacuum and becomes weary and sterile. It is not for lack of talent that they are failing since the techniques of their craft are familiar to them and they are more skilled than many of the writers of the past whose work is still memorable. They must write less about the outward follies and failures of man, and write, as William Faulkner said at Stockholm, about the human heart. They must trade satire for compassion, and cold analysis for a comprehension of the doubts, the suffering, and the fears of humanity in these fateful years.

—H. S.

The Fly

By Melville Cane

A BIG black buzzing fly,
So safe in the open sky,
Has blundered into the room
And begins its battle with
doom.
With dashes and loops
It bashes and swoops
And bangs again and again
At the window-pane.

I sit at my desk to write,
Entrapped in the creature's
plight.
Has it lost the power of sight?
Has it missed the invisible
crack?
To the pathway back?

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LETTERS TO THE EDITOR

Love Letter to a Bum

SIR: In the course of a motor journey one morning not so long ago, the radio programs having lost our interest, my wife of many years and I fell, as usual, to trying to entertain each other in conversation. The subjects of our children's hopeful propensities yet possibly dire failings, our in-laws' problems, and the general knob-headedness of the world having been exhausted within a very few miles, why, she asked, incredibly opening a new area of discussion between us, is it that you refer to most of your friends as bums?

It was and is a good question, and, although I was not properly prepared to answer it then, I would like to take a short stab at it now. Most of my friends (and acquaintances) are or were American writers. And in the best and truest and most historical sense they are and were bums. Many of them died many years before I was born. But they were bums, too. Wonderful bums.

Thoreau was not only a bum, he was a *sleep-out* bum. Melville was a foc'sle bum. Not friends of mine, of course, but warm second-hand acquaintances. Jack London, Twain, Bierce, Sandburg, Dreiser, Frank Norris and, why not?, Francis Parkman, were at one time or another actually *on* the bum.

There is no reason to become literal at one another's expense. There are thousands of definitions of the word in volumes of scholarship and vulgate. The bum is a low-life, let's face it. He is, in technology and economics, the displaced man, temporarily at least. In American life he is the disclassed man.

American writers have almost invariably been disclassed. To their great glory, from long before Whitman to James Jones they have had to come in by the lower back door entrance to our three-hundred-year-old national culture. (Edith Wharton was in the drawing room on the second floor. Henry James was abroad, taking the waters, at the time, at Baden.)

The English, of course, regardless of ages or even sexes, seem always to have been able to get upstairs, perhaps by means of some special sort of press pass.

In this transatlantic category, however, we must note a few exceptions. Not with regard to any of the older boys, nor to Huxley, nor Waugh, nor Graham Greene, nor anybody remotely like that. But we must make a place for William Shakespeare and Joyce Cary, who possibly do not score as personal bums, but who like or liked bums. And if we're going to talk about American writers who appreciate bumism, who have a signal taste for low-life, the floodgates really open: Lardner, Fitzgerald (cf. Daisy's husband's girl friend and her circle), Ade, Tarkington (who knew all about *small* bums), and so forth. The list is limitless. No, no. The American as writer is either a bum or a bum at heart.

What greater bum than Hemingway leaning over the police blotter in Kansas City; or Faulkner writing a book on the back of a shovel at intervals between stoking an all-night furnace; or O'Hara at his Broadway hotel switchboard?

The lady American writers we must omit from consideration in these citations because in reference to them the term is likely to become philologically inexact, unchivalrous, or even untrue.

In the time of Huneker, when cheerful little French restaurants, we are told, flourished around Washington Square, even American actors would associate with American writers. But that sodality washed away when the people of the stage emigrated from the status of bums to that of artistes. And, of course, painters and sculptors have always tried to get up at least to the first floor; musicians and architects have had to, or perish.

That left the ineffable title of bum (even circus people would eschew it) to the writers, where the name rightly and gloriously belongs.

Who cares if the two hottest numbers in international fiction in our century (or just beyond) were a French millionaire's boy and a Russian nobleman?

Hats—I mean, caps off to the American writing man. A bum, he.

Everybody agree?

FRANK NORRIS.

New York, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"It's about your boy James, Mr. Watt. He was over at my house playing with a teakettle full of boiling water, and when I remonstrated . . ."

Only Yesterday

SIR: Your issue on "The Businessman in America" [*SR* Jan. 19] was good. It is always interesting to compare conditions today with a prior period. For instance, ten years ago eggs sold for thirty-nine cents a dozen. A man's shirt could be bought for $1.95. A ton of coal cost $11. A married man with two children and a net income of $5,000 paid, after exemptions, a Federal income tax of about $50. Now eggs of the same grade sell for sixty-nine cents. A shirt of the same quality can be bought for $4.50. The coal costs $24. The taxpaper will pay nearly $600 on his net income of $5,000 for 1952. Rents on residential properties, in this state, are in most cases the same, however, as ten years ago.

HOWARD W. TONER.

Brooklyn, N. Y.

"Baroque Book Illustration"

SIR: I was very pleased indeed to see the review by A. Hyatt Mayor of Philip Hofer's "Baroque Book Illustration" [*SR* Jan. 19], which we published some months ago. Mr. Mayor's approval of Mr. Hofer's work is welcome and will, I am sure, have a helpful effect in spreading news about this very excellent book. I was, however, distressed by Mr. Mayor's last two paragraphs, in which he evidenced a misunderstanding of certain points concerning the work as a piece of book-making. I can summarize these points very briefly.

(1.) The order and the arrangement of the illustrations were not the work of the printer or of the publishers; they were determined by Mr. Hofer himself in accordance with his plan for the book and the way in which he felt the illustrations would best convey their meaning to the reader and the student.

(2.) The illustrations were not reproduced by two separate processes

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as Mr. Mayor indicates. The illustrations in this book were all printed by offset lithography; this single process made possible the juxtapositions to which Mr. Mayor objects.

(3.) Offset lithography was the only process by which the book could have been produced at all on the funds available and for the market for which it was intended.

Fortunately for our peace of mind here at the Press, other reviewers have reacted differently to the physical aspects of this volume, have praised its esthetic qualities as well as the excellence of Mr. Hofer's text and organization.

THOMAS J. WILSON,
Director,
Harvard Univ. Press.

Cambridge, Mass.

Declaration of Unemployment

SIR: I am one of the many victims of the current loyalty purge who will receive no hearing except that which you can provide for me by publishing this letter. I am a tenth-generation American who received an expensive education as an economist, including five years of full-time post-graduate university work, and who was later awarded a two-year post-doctoral Carnegie fellowship at Columbia University. Since then my life has been devoted to university teaching, Government work, and writing. In 1948, at the age of forty-four and after eight years of Federal employment, I retired from a $10,000-a-year position to devote my full time to writing a book on price theory, now almost completed. When I returned to Washington a few months ago to seek re-employment with the Government, I was denied a position, not on the ground that there is a reasonable doubt as to my loyalty but, literally, on the ground that *there is a reasonable doubt as to whether there is a reasonable doubt as to my loyalty!* In other words, the loyalty probers of the agency where I found an opening (OPS) could not make up their mind in two months' time, and my prospective chief had to hire someone else because he could not wait longer. This experience will, of course, make it difficult if not impossible for me ever to secure another Federal position, and universities will be equally reluctant to employ a person of doubtful loyalty. There is almost nowhere else for an economist with my experience to work. Such penalties are imposed every day of the week upon American citizens who have no hearing and no recourse. I cannot even appeal to the unjudicial review procedures of the Civil Service Commission, for no appealable decision on my loyalty has been reached.

So far, my case is typical of thousands of others, most of which are not even listed in the official statistics on the number of persons suspended or discharged on loyalty grounds. (I was not suspended or discharged.) I would like to add some information as to my political beliefs, perhaps the real grounds for the charges of disloyalty. For thirty years I have been a democratic Fabian Socialist. Like many Republicans and professors of social science, I believe our country, like Western Europe, is moving slowly but steadily towards democratic Socialism. Unlike the Republicans, I approve of this trend. In other words, I am charged with disloyalty because I approve of my country's conduct.

Since I am a Fabian Socialist and consider the American Socialist Party ineffective, I have actively worked and campaigned for the Democratic Party, when not in Federal employment, since 1933. In 1934 I was a leader in my home city in the Democratic campaign of that year and was elected a member of the Los Angeles County Democratic Central Committee. In 1938 I managed the primary Congressional campaign in Pasadena for an able Democratic state assemblyman, Elmer Lore. In 1940 I was the official Pasadena Roosevelt-Wallace Campaign manager. To these and other Democratic Party campaigns I gave hundreds of dollars and devoted hundreds of days of time, including weeks of door-to-door bell ringing. In 1944, when I was a Federal employee, my mother, with whom I had always worked closely in Democratic campaigns, was a delegate to the National Democratic Convention, where she voted for Harry Truman. I myself am a warm admirer of our President and would vote for him again regardless of the outcome of my case. I blame Republican McCarthyism, not Truman, for the great injustice to most of those charged with disloyalty.

There are other pertinent facts in my case which any fair-minded judge or jury would consider. As a highly educated economist I have felt it my duty to try to contribute towards the advancement of my science. I have therefore written and published four books on economic and social theory during the past twenty years. All of these books contain clear evidence that I am not a Communist.

While I have, of course, been given no hearing, or even an interview, on the charges against me, I have heard in a round-about and illegal way of one, and only one, charge, namely that I traveled to Russia in 1939 with a group of Communist sympathizers. Actually I have never been to Russia, a fact I regret rather than feel proud of. In 1939 I hoped to go, and made all arrangements, but changed my mind. The record of the passport and visa granted me in 1939 is presumably the evidence on which I am accused of the serious offense of desiring to see for myself how Communism works in Russia. I remember nothing concerning the Intourist Tour I planned to take, but this may, of course, have included Soviet sympathizers. The only other possible basis for charges that I am a Communist is that I once (1935) learned to read Russian, read some Communist books and magazines, and attended meetings addressed by Communist speakers. As a lifelong student, I regret that I did so little of this, for science requires the study of arguments and evidence on *both* sides of every issue. Nine out of ten American writers on Soviet Russia simply don't know what they are talking about, and I fear I still belong in this group. To regard study of Communism as evidence of Communist sympathies is one of the crudest errors of our loyalty probers, an error which may result in disastrous ignorance of our enemy in a possible World War III, as well as helping to bring about this war.

I am in a position to reveal the questioning of my loyalty and the, to some, damning facts upon which it may be based only because I have a small private income. The vast majority of those who have been similarly treated dare not reveal this misfortune because this would make future employment still more uncertain and because they must have employment to support their wives and children. I speak, therefore, for thousands who are voiceless. For them, more than myself, I protest against the vicious practice of questioning a man's loyalty and denying Federal employment without a hearing and on such grounds as former study of Communism or Soviet Russia and on the malicious testimony of discharged servants and intolerant religious and political opponents.

BURNHAM P. BECKWITH.

Arlington, Va.

"I'm from the Bureau of Internal Revenue. We've been reading your autobiography. . . ."

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Books for a Free University

BENSON FORD

WHEN the Ford Foundation was considering a grant to the Free University of Berlin, Rector Hans von Kress asked Paul Hoffman and my brother Henry: "Do you believe the people of your country would provide the basic, important books so difficult to obtain but so necessary for an effective university library?" This appealing question was posed by the head of the only university devoted to truth and academic freedom in an area entirely surrounded by Communism. From it stemmed a plan to ask for the participation of thoughtful Americans in providing an important part of the library of the Free University of Berlin. The response indicates an affirmative answer to Rector von Kress, but the goal has yet to be reached.

The Free University of Berlin, less than four years old, started when a handful of faculty members and students at the historic University of Berlin in the Soviet zone of the former German capital left and held classes informally in the U. S. sector. They felt the Russians had so infused the old University of Berlin with Communist dogma that academic freedom was completely lost. Today the Free University of Berlin has a faculty of nearly 300 and a student body in excess of 6,000. Many of the faculty members and students come from the Soviet areas, at considerable personal risk. Their classes are held wherever they can find facilities.

When the officers of the Ford Foundation made a recommendation that a grant of $1,300,000 be made to the Free University of Berlin, the trustees of the Foundation authorized this grant with an especial feeling of admiration for the moral and intellectual courage of the faculty and students. I was especially impressed at that meeting of the Foundation's Board of Trustees with Mr. Hoffman's recital and my brother's statement of the determination of the Free University of Berlin to survive and move ahead despite all handicaps. Imagine what it is like to attend a university where a class may not meet one day because the Soviet secret police have arrested the lecturer on his way from home; where the fifty students in a seminar each have three days' use of the only available copy of the classic on which a semester's course is based.

The grant made by the Ford Foundation is sufficient to provide the Free University of Berlin with some basic facilities. One of these is a library building. But it takes books to make a library building into a library. One of the greatest needs of a good university is a good reference library. This is what World Brotherhood and the National Conference of Christians and Jews are trying to get for the Free University.

With a prospective library of 200,000 volumes, the Free University can use 20,000 selected books of university caliber in English. This is our goal. To date, American colleges and universities, technical and professional societies, religious and scientific groups, and many others have contributed 15,000 books to the Free University.

NOW that three-quarters of the books needed have been obtained, where are the other 5,000 coming from? I think we will find these volumes among Americans who are willing to donate them in recognition of that universal fellowship of learning which transcends all barriers. It is not so much the books as what they represent. They are a way in which thoughtful Americans may make a contribution to further the free way of life. Books given to the Free University of Berlin will help provide unprejudiced knowledge by replacing volumes burned by the Nazis and confiscated by the Communists. They will contribute to the heritage of a new, free Germany. To the militant and the non-militant alike, a gift of books to the Free University of Berlin is a means of self-expression in a worthy cause. And isn't it a relief not to be asked for money?

Books are needed in many fields. These include the natural sciences, especially biology, botany, physics, chemistry, and veterinary science; mathematics; American literature; American art; architecture; education; music; philosophy; social work; business administration; journalism; economics; law; medicine; ethics; religion; psychology; human relations.

The World Brotherhood and the National Conference of Christians and Jews, 381 Fourth Avenue, New York 16, New York, which are in charge of the collection, request that prospective donors submit lists of the books they would like to give. Lists will be screened by a committee to eliminate titles already obtained in sufficient quantity. These will then be returned to the prospective donor with instructions for shipping to a central point where the books are crated for a voyage to Germany and the Free University of Berlin.

Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, has summarized this effort to obtain books for the Free University of Berlin: "This is more than a gesture of friendship to the people of Germany. It is an expression of American concern for the future of scholarship in Free Europe and for the development of intellectual freedom there."

Benson Ford is co-chairman of the National Conference of Christians and Jews and the World Brotherhood organization, currently engaged in a book drive for the Free University of Berlin.

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Seeing Things

MR. DICKENS READS AGAIN

MOST people remember Mr. Crummles's admiration for the actor who was so thorough that, when he played Othello, he used to black himself all over. Just what Emlyn William does to prepare himself to appear as Charles Dickens* giving one of his famous "readings" has not as yet been revealed. But this much is certain. Mr. Williams has so steeped himself in Dickens and his works that those of us outfront could almost swear, were it not for the day's news tugging at our hearts and the look and dress of the audience around us, that in some magical manner we had been carried back in time and were listening to Dickens himself when in 1867-8, by doing precisely what Mr. Williams is doing, he scored a triumph in this country such as few performers have ever achieved.

Mr. Williams's success does not depend upon his making himself up to look like Dickens, upon his wearing evening clothes as dandified as Boz's were, upon his sporting the inevitable boutonniere, or upon his using a desk which is a replica of the specially designed contraption Dickens evolved after long years of trial and error. These outward similarities established by the make-up box, the tailor, and the carpenter play, of course, a helpful part. The fun they provide would, however, be short-lived and of a childish kind, were Mr. Williams's evocation of a Dickens reading to stop with them. Fortunately these externals mark the beginning, not the end, of the evening's genuine and unusual pleasures.

Mr. Williams happens to be by training, temperament, and long employment what Dickens was only by temperament and inclination. He is an actor and an exceptional one, proud of his profession and unfrustrated in pursuing it. He is a playwright and a director, too. In fact, he is what Dickens always was at heart and finally became in public by giving readings—and that is, in Carlyle's phrase, "a whole tragic comic heroic *theatre* visible, performing under one *hat*."

No one was ever more stagestruck than Dickens. He was forever dabbling in amateur theatricals and hoping to find some noble cause or impoverished author to justify his getting up a benefit. The theatre was in his blood, in his nostrils, in his appearance, and in his pen. "I have often thought," he once confessed, "that I should certainly have been as successful on the boards as I have been between them." Convinced as he was of this, his ears must have greeted as music the words spoken to him at a rehearsal by a stage carpenter, "Ah, sir, it's a universal observation in the profession, sir, that it was a great loss to the public when you took to writing books." That Dickens agreed cannot be doubted since he ultimately made up for that loss by acting the books he had written.

His so-called "readings" were not literary programs. They were theatrical performances of the most hypnotic kind, culled from his own works and projected as drama. If Dickens reveled in them, so did the thousands who crowded to see and hear him. To follow his tours, as reported by John Forster and Hesketh Pearson or in the exuberantly naive letters Dickens himself wrote home, is to read about an author who, whenever he appeared in his own country, Ireland, or America, in small towns or large cities, enjoyed the kind of adulation usually reserved for returning heroes or popular heads of states.

DICKENS's successes, though spectacular, were monotonous in their regularity. He always had "a splendid hall." Tickets were always being snapped up after the opening of the box office by people who had stood in line the cold night through or formed queues early in the morning. Each program received an ovation. The only people dissatisfied were the grumbling multitudes unable to squeeze in. As surely as Dickens's ego had found its release on the stage, his purse had benefited. Pounds and dollars poured in at such an unprecedented rate that, after having read in public for twelve

Emlyn Williams—"what Dickens always was at heart."

*CHARLES DICKENS, *Emlyn Williams in a solo performance as Mr. Dickens "reading" scenes from his works. Presented by S. Hurok. At the John Golden Theatre, New York City. Opened February 4, 1952.*

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years, he left a net estate amounting to £93,000, almost half of which had been amassed from his readings.

These earnings and these triumphs, however fabulous, were not gained without great cost. Dickens's biographers agree that his life was shortened at least ten years because of the spent energies, the nervous strain, and the physical fatigues of his personal appearances and arduous travels. When he began his American tour after nine years of barnstorming in Great Britain, he was already a sick man and became sicker here. He was plagued with lameness in his left foot, with a weakened heart, and catarrh aggravated by standing on the cold platforms of American railway coaches to escape from their overheated interiors.

Dickens was tired, too; a man who was maintaining at least a semblance of his extraordinary vitality by living on pills and who (in Forster's phrase) "unhappily . . . never thought of husbanding his strength except for the purpose of making fresh demands upon it." Nonetheless he came, was seen, and conquered. His conquest was so complete that Americans everywhere were willing to forgive and forget their anger at the hard things he had said about them and their culture twenty-five years before in "Martin Chuzzlewit" and "American Notes" after his first visit to the States.

How did he conquer? Dickens's performance, says Mr. Pearson* in a vivid paragraph based on contemporary observations, "could never properly be described as a reading, or himself as a reader. It was a highly theatrical representation by an actor who could impersonate any number of totally different characters and sink his own personality in each. He seemed to undergo physical transformation as he passed from one character to another, his voice, features, expressions, and mannerisms changing completely in a flash. He had a score of voices, male, female, old, young, middle-aged, cockney, yokel, military, naval, medical, clerical, forensic, aristocratic; and he had a score of faces. . . . His voice was naturally rich and deep, capable of every tone and half-tone, of quiet pathos, boisterous humor, martial ardor. But in addition to his vocal variety and his mimetic genius, there was in him beyond doubt a magnetic or mesmeric quality which enabled him to hold an audience, to play on its emotions, to make it laugh, cry, cheer, applaud, at his behest."

It would be hard to find a better description of what Mr. Williams does as Dickens than this description of

*DICKENS, His Character, Comedy, and Career. By Hesketh Pearson. New York: Harper & Bros. 361 pp. $4.00.

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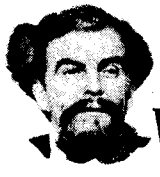

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what Dickens did himself. He, too, is able by the most telling suggestions to create a stageful of characters. He, too, has not one face but many faces, and an endless variety of voices. And he,

too, by the mesmeric quality he possesses creates in an audience precisely the moods and responses the scene demands and he desires. Mr. Williams uses his body with amazing grace; his hands have an eloquence of their own. By lifting an eyebrow, by holding his head for an instant on one side, by suddenly altering his accent or tones, he sets and shapes a scene and makes transitions from character to character which are instantaneous and persuasive.

MR. WILLIAMS divides his program into three sections of two scenes each. Starting with the Veneerings' comic party from "Our Mutual Friend," he moves on for sentiment to Paul's death from "Dombey and Son." After an intermission he continues with Bob Sawyer's hilarious bachelor party from "Pickwick Papers" and "The Signalman," an indifferent supernatural yarn from "Christmas Stories" which he acts with great skill. Excellent as he is in these earlier sections, Mr. Williams is perhaps at his best in the drolly poignant episode, also from "Christmas Stories," about Mr. Chops, the dwarf, who has his sad experience in Society. He ends the evening stirringly with an interlude about the heartless Monseigneur in "A Tale of Two Cities."

It is perhaps odd that the one character Mr. Williams does not even bother to suggest is Mr. Pickwick. Devoted Dickensians may also find it strange that Mr. Williams has chosen to omit such of Dickens's own favorite impersonations as Mrs. Gamp, the trial scene in "Pickwick," Nicholas Nickleby and Fanny Squeers, and his selection from the Steerforth part of "David Copperfield." Even so, there is infinite pleasure to be had from the program Mr. Williams presents and the way in which he presents it. Among other things there is the sheer joy to be had from the pictures summoned in sentence after sentence by the originality and vividness of Dickens's images. Take Mrs. Podsnap, for example, with her "quantity of bone, neck and nostrils like a rocking-horse," or old Lady Tippins "with an immense obtuse drab oblong face, like a face in a tablespoon."

Few people could give such depth to externalities as Dickens. Or, for that matter, match him in the pithiness of his incidental comments, as when he notes that Mr. Chops, the dwarf, "had a kind of a everlasting grudge agin the Public: which is a thing you may notice in many phenomenons that get their living out of it." Few have equaled him in spilling out paragraphs, written apparently without effort, which are more irresistible in their cadences and antitheses than that famous introductory passage in "A Tale of Two Cities," "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishnes, it was the epoch of belief, it was the epoch of incredulity," etc., etc.

The feat Mr. Williams performs is also remarkable. He brings both Dickens and his works to life with enchanting and astonishing skill. Although he might have selected greater scenes, the ones he has chosen are more than satisfactory and could not be better done. —JOHN MASON BROWN.

Socratic Comedy

BAREFOOT IN ATHENS. By Maxwell Anderson. Sloane. $2.75. Always welcome in the library is a play that has had a short run, over which the critics have sharply disagreed and which has a preface. "Barefoot in Athens" fulfills all of these requirements.

Those who damned the play seemed to feel that in writing a comedy about Socrates Mr. Anderson had put himself in competition with Shaw, Plato, and Phaedo, only to come off the loser. Those who praised the piece implied that if accepted as "a little play," it might be called Mr. Anderson's best effort since "Winterset." Socrates himself would probably have pointed out that these opinions are not mutually exclusive.

Another advantage of publishing this play is that it permits comparison with Clifford Bax's earlier play on the same subject. This is a fairer match than with Plato and Phaedo, who were there at the time, and than with Shaw, who was wise enough to refrain from writing a play about one of his strongest competitors. Mr. Bax's play tends to run to long dialogues that float gracefully off into eternity. "Barefoot in Athens" is less intellectual and poetic, but it makes more close-range hits on contemporary political issues and depicts Socrates as an earthy old man whose modern counterpart could be running around south of Fourteenth Street or left of the Seine.

—HENRY HEWES.

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SR Goes to the Movies

JOHN HUSTON IN DARKEST AFRICA

THE exceptional merit of John Huston as a director has always been his capacity to re-create, in the idiom of the moving picture, exactly the inner mood of the novels he filmed. His best picture to date, "The Treasure of the Sierra Madre," made movie history: it won several Oscars and was virtually disowned by Warner Brothers. It had a rare austerity; everything that could make it popular was excluded—to make room for everything that made it magnificent. Now, in "The African Queen" (United Artist) Huston seems to be telling us that Warner Brothers were right; he seems to be insuring the success of his picture by creating an atmosphere which is totally wrong for it. He has set a story of the endurance and heroism of simple people in a mood of low comedy, which begins by robbing human beings of their natural dignity and ends by making their hardships trivial.

The C. S. Forester novel out of which Huston, with James Agee, made the screenplay never tries to be important. It tells the story of two survivors of a German raid on an African village (in World War I). Charlie Allnut, played by Humphrey Bogart, is the gin-swigging owner of a tramp-steamer; Rose (Katharine Hepburn) is the starchy sister of a missionary. Instead of letting Allnut take her to safety on his rickety steamer (which gives its name to the picture), Rose shames and inspires him to take her through jungle rivers and over desperate rapids, sneaking under the guns of German forts, to get into the lake where a German patrol-boat is the only obstacle to an eventual invasion by the British. The expedition itself is one story; the other is the transformation of the rude, contemptuous Allnut into a simple heroic man and the parallel change in Rose, who is surprised out of her snobbishness and spinsterhood into becoming a tender, loving woman.

The adventure itself is excellently handled in the movie, which was filmed in Africa. Using color for the first time (I believe) in a fiction picture, Huston has made it into an active element; the waters change from purple to foamy green when the rapids are shot; the screen grows suddenly black with locusts, and a moment later the scenery is almost denuded of color; the leeches are dreadfully dark on Bogart's bronze torso. The drama of broken rudders repaired, of the steamer stuck in mud and saved by torrential rains, of Rose inventing and Charlie making torpedoes is spaced by a kind of sheer physical terror as the whole visible world dips and swerves with the tossing of the boat in whirlpools. The physical action is done with conviction and good judgment; there is just enough of peril to excite you, just enough of Bogart hauling the boat through the shallows to give the strain and suffering without boring you. A bit of melodrama at the

Katharine Hepburn in "The African Queen"—"surprised out of her snobbishness."

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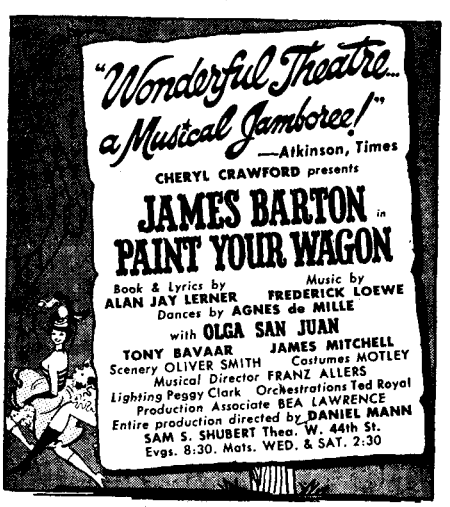
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end, however, leaves me neutral. *The African Queen* sinks, Rose and Charlie are captured and sentenced to execution by the Germans; at their request, the captain marries them; with the nooses round their necks they are saved by the faithful *Queen,* turned into a drifting mine, which explodes and blows up the Germans while our hero and heroine swim away to safety.

It will seem incredible, until you have seen the picture, that all this is constantly being peppered with low comedy. Right at the start Allnut is at table with Rose and her brother, and we have a long, emphatic scene based on the comic properties of stomach rumblings; when Rose throws all the gin overboard it is almost as funny as Carry A. Nation in a Kansas saloon; the way she utters the syllables of "Mr. All-nut" is also comical, and when they have been lovers and she makes his breakfast and calls him "Charlie," it is both comical and coy.

It's all very well done, too, Bogart and Hepburn being accomplished players. The only trouble is, it doesn't fit. The story of this mad battle against impossible odds doesn't require its characters to be magnificent, but it is hardly worth the telling if they are no more than manikins. There are good bits of acting, good surfaces exposed, and once in a while Bogart seemed to me to discover who Charlie Allnut really was. But so much is sacrificed to the easy laugh that the whole picture becomes, like the characters, a brilliant series of surface impressions, exciting most of the time, but without depth or distinction. "The Treasure of the Sierra Madre," which showed us all how fine a picture can be, has taught John Huston another lesson—and he is the one man who should have refused to learn it.

—GILBERT SELDES.

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Pictura, Adventure in Art: A highly successful cinematic re-creation of great paintings, using such varied material as Carpaccio, Goya, and Grant Wood. (*SR* Feb 16.)

Cry, the Beloved Country: A sensitive screen translation by Alan Paton of his moving novel of South African life. (*SR* Feb. 2.)

Westward the Women: An epic detailing the difficulties attending the first shipment of women from Kansas City to California to give "roots" to the frontier. (*SR* Jan. 12.)

Decision Before Dawn: An exciting, but arguable presentation of a "good German" PW who spies for us. (*SR* Dec. 29.)

Death of a Salesman: An honest, dignified filming of one of the decade's most moving plays. (*SR* Dec. 22.)

Detective Story: Faithful, moving adaptation of Sidney Kingsley play, well acted and only slightly modified for the innocent movie-goer. (*SR* Nov. 10.)

Music to My Ears

ELEANOR STEBER, ALL DAY LONG — RIVERA AND SULLIVAN

IMPELLED by the example of Eleanor Steber on a recent Saturday, I too did double duty at the Metropolitan—as a listener, however, rather than as the performer of Desdemona in the afternoon "Otello" and Fiordiligi in the evening "Cosi" (had our roles been reversed Mr. Bing might well have charged double prices). Whether or not the performances came on the same day or a week apart—and Miss Steber was proceeding on sage vocal principles by leading from the less to the more demanding part—they were both beautifully sung and a credit to her ever-developing stature as an artist.

This was her first Desdemona and, as might have been foretold, more appealing for its beauty of sound and appropriate presence than for tragic intensity. But the sound is so beautiful, the presence so appropriate that one is quite willing to wait for the darker contrasts to develop.

For others, too, this was an "Otello" of moment—for conductor Fritz Stiedry, who gave it clangor and breadth from the first tempestuous brass chords and paced it beautifully thereafter; for Ramon Vinay, who has now sung the part two hundred times and never with so much inner compulsion and vocal power (after Act I); for Leonard Warren, who has added much nuance since his last Iago, and can, with further development, efface the memory of all Iagos in two score years. Martha Lipton sang a fine Emilia, as did Thomas Hayward his Cassio, Paul Franke his Roderigo, and Osie Hawkins his Montano. Herbert Graf's stage direction was attentively apposite, the whole production a close match, in musical quality, for the best of the restudied ones (new productions) of the last two years.

"Cosi" went its gay and melodious course for the sixth (last) time a few hours after "Otello," adding to one of the most musical days the Met has offered in years. The theatre was full, and the response to all the stage business (from Alfred Lunt's pantomime onward) suggested that there were few repeaters present, rather a new audience who found it all enjoyable. The only cast change provided Lorenzo Alvary as Don Alfonso, with a considerable gain in vocal power over the Brownlee vocalization. He also delivered a more than fair percentage of the text clearly, while throwing away some important words at the end of sentences to the detriment of meaning. Alvary's voice is substantial, his artistic purpose undeviating; he needs, however, to develop a lighter touch as a *farceur* and polish his pronunciation of English if he is to backstop John Brownlee effectively. This performance was directed surely and efficiently by Alberto Erede (Stiedry, as noted was in charge of the afternoon "Otello), with some details of finesse neatly his own.

Earlier in the week Brian Sullivan took over the role of Pinkerton for the first time, and showed an aptitude for the style of Puccini's melodious cad. A siege of boot training might make the naval uniform more comfortable to him than it was on this occasion, and he still hasn't got the question of vocal placement under firm control, but he is a tenor full of promise.

As coloraturas go, young Graciela Rivera of Puerto Rico (and the City Center), who made her Metropolitan debut as Lucia last week, has some ameliorating virtues: she sings in tune, with a vocal quality consistent from top to bottom, and her trill is more than an involuntary shake. To be sure, the tone is so tiny she can't be heard when anybody else is singing, but, as everybody knows, the music written for such voices is only meant to be heard when the soprano sings alone anyway. At least when Miss Rivera is heard she can also be listened to, which is something not lightly said about other coloraturas. A Lucia she is not, but she goes mad very prettily indeed. Fausto Cleva almost had a lame back from bending over to keep the orchestra down, but the cries of delight from some Caribbean Donizetti-lovers were balm to her if hardly salve to him.

* * *

In a week when all eyes turned to England, some hearts were also uplifted by the work of two of that land's most illustrious musical citizens: Myra Hess and Sir Thomas Beecham. In the company, respectively, of the Philharmonic - Symphony Orchestra and the Philadelphia, they gave new cause for remembering fondly the

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fine things each has done so long, so well.

In the case of Miss Hess, it was a long time between fond remembrances, for this listener has been frankly unhappy with her playing since the war years, and had given up hope, really, of hearing again one of those pure, spontaneous, heartwarming exhibitions of pianistic art which the "old" Hess (rather younger than the "new" postwar Hess) taught us to expect from her. But in her playing of the Beethoven C *minor* Concerto (No. 3) there was the arrow-straight musical purpose of old, the cleanness of articulation, the honesty of emotion one had missed in her more recent encounters with the big Brahms and Beethoven sonatas to which she has been drawn of late. Too, there was the vibrant, personalized tone quality which makes her, in such mood, a piano's best friend.

Some, no doubt, will raise the old cry of "miniaturist" and cite this as a further delimitation of the Hessian territory. Be that as it may, it seems to me more valuable to be the best performer in the world of the Third Concerto than just another player of the "Emperor," and on this particular occasion Miss Hess had every note of the C minor firmly in hand, its predestined place in the execution clearly in mind. Mitropoulos, too, outdid himself in an enunciation of the orchestral score that was canny, clear, and correct, but also Beethovenish.

Sir Thomas, of course, can scarcely outdo himself any more, for he has made as much music per minute of time expended as any man living. All he can do is his best—and when that fortunate state of affairs coincides with the presence of such an orchestra as the Philadelphia, pleasure can be practically unbounded. I say "practically" for there is the Beecham affinity for Sibelius to be reckoned with. Inasmuch as the cycle of time this year produced the Sixth Symphony, with its interminable twitterings and its immeasurable vacuities, one can only deplore that a musician can be too catholic in his tastes. But the evening began with a remarkably stimulating performance of the Mozart "Haffner," and after the dead air of Sibelius and the intermission picked up pace with the longish jest of Lord Berner's "Triumph of Neptune" Suite and a perfectly proportioned playing of Rossini's "Semiramide" Overture. Sir Thomas entered, with due deliberation, not only to the applause of the audience, but also of William Kincaid, the orchestra's peerless first flutist. As Bernard Shaw said on another occasion, "Who am I to disagree?"

—IRVING KOLODIN.

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TV and Radio

WELL, WHAT DO YOU SAY?

IN my little circle of squares I am known as an advanced psychiatric case on the subject of radio and TV dialogue. Not violent, you understand, although in picture theatres I have had to be subdued when the young soldier crawls through no-man's land to detonate a bomb which would have blown up the whole outfit and then crawls safely back, and the captain hears about it and walks over and fondly taps his fist on the young fellow's chin and says, "Crazy kid!"

I have never complained that the dialogue on radio and television sounds as if it is contrived. Of course it's contrived. Somebody sat at a typewriter and contrived it. My quarrel is with the author's unrealistic conception of what he thinks a set of given characters would say under a set of given circumstances. Watching television the other night I had a big chance to prove my point. Not only did I not prove it, but it was forcefully brought home to me that nobody would believe the dialogue that given characters would actually speak under given circumstances.

That was the night the NBC television cameras were set up in the Four Chaplains Memorial Hospital up in the Bronx, and for thirty spellbound minutes we watched and listened to Tex McCrary interview the paraplegics undergoing treatment there. Doubtless the fact that we were watching the real thing, observing the actual men, not actors, learning to speak their halting words, to take their crippled steps into the warm waters of the indoor pool recently built there, this doubtless lent conviction to the drama which for sheer poignancy in dialogue I knew could never be duplicated on anybody's typewriter.

But they tried to duplicate it later that evening on the same network, not by design of course, when Robert Montgomery took us into the polio ward of a hospital in an hour drama entitled "Rise Up and Walk." The hero, a successful writer, was stricken with the dread disease. With him in the hospital room were two other bedridden men, tortured and frightened, waiting, wondering if they would ever walk again. And the story concerned itself with the recovery of the writer, and the courage with which he beat the mysterious affliction.

The doctor who wandered through Mr. Montgomery's drama examined our hero for signs of progress, and spoke all the usual lines of dialogue. "It's hard to tell." "We have no way of knowing." "It'll be up to you." And finally when the hero tried to take his first steps, "You CAN walk, man, you MUST walk." And as he faltered in uncertainty, "Come on now, it's up to you. You have the courage. You can't stop now." Or words to that effect. All highly dramatic and effective I don't doubt, but not one line of dialogue in the entire hour as gripping or so shot through with the excruciating drama in one line delivered by a paraplegic who swam slowly over to where Tex McCrary stood at the pool's edge and said slowly into the hand mike, "Isn't this an adorable pool?" No writer would dare write that line into a script.

And speaking of dialogue which no writer would write, I want to document another bit of dialogue captured on the Dumont network the day of one of the airliner crashes at Elizabeth, New Jersey. Hustled into a television studio at Dumont that evening, and put before the cameras as they were about to start a regularly scheduled program, was a young, honorably discharged soldier who lived only fifty feet away from the place where the plane had crashed. Furtively facing the camera, this given character in a given circumstance spoke these lines of dialogue:

"It was about three o'clock this afternoon. We were just talking about going down to the newsstand to get the afternoon *Journal*. So my wife and my little girl and I decided to cut cards to see who goes. Low card goes. My little girl drew a three. My wife drew a seven. I drew an ace. So when the plane crashed my wife and little girl were just getting ready to go down to get the *Journal*."

That's the kind of dialogue you seldom hear on television. Another kind you seldom hear is the dialogue spoken by the effervescent Don Wilson on the last Jack Benny television show.

"Be lucky," said Mr. Wilson, "go happy."

—GOODMAN ACE.

"First I must warn you — everything I'm about to say has been rejected by *Real Detective Magazine*."

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NEW EDITIONS

THE Philosophical Library deserves thanks for having brought out a new edition of Lisle March Phillipps's "The Works of Man" ($4.75), first published in 1911. This brilliant, stimulating book is a study of man's artistic creativeness as it has expressed itself in several epochs, written not from the esthetic point of view but from the position of a critic who believed that whenever the art of an epoch exhibits a unity of style it is at once an expression and a mirror of the society that has produced it, and the truest testimony we possess regarding the character of that society. Exploring and insisting upon the value of this thesis, Mr. Phillipps has studied the features of Egyptian, Greek, Byzantine, Arab, Romanesque, Gothic, and Renaissance architecture; Greek, Hellenistic, and Florentine sculpture; the development of modern painting, and the furniture of Louis XV and Louis XVI. In each of his periods he discovers a similar, inevitable relationship between art and life. For example, Egyptian temple architecture reflects "the mental stagnation" and "the narrow proficiency of perpetual iteration" which were characteristic of Egyptian existence through monotonous centuries; the non-functional furniture of Louis Quinze bears mute witness to the frivolity of a non-functioning ruling class that had lost touch with reality; in Arab architecture we find commingled the "frailty, fickleness, and frantic energy" of the builders; Gothic cathedrals are embodiments of democratic vitality, derived from the barbarian tribes that swept over the Roman Empire; the Doric temple is the flawless utterance of Greek intellectualism.

It is easy to quarrel with Mr. Phillipps over small points and large. We may pause to wonder why he insists upon the lotus as the model of the Egyptian column, to the complete exclusion of the papyrus plant. We may doubt that a "barbarian ideal" could have survived seven centuries of suppression and then flowered into twelfth-century Gothic. We may deplore his contempt for medieval thought and suspect that he overestimates medieval energy. We may find that his account of the transition from Gothic to Renaissance architecture gives too little weight to the shift from religious to secular interests. We may find it impossible to agree completely with his theory that the horizontal style is always the style of intellectualism, the vertical style that of energy. But, quarrel with him as we will, we must respect and enjoy and be stimulated by his critical intelligence, originality, vigor, and eloquence.

ANOTHER extremely interesting, more technical, more limited, but probably sounder book concerned with man's creativeness is Heinrich Wölfflin's "Principles of Art History" (Dover, $4.50), translated by M. D. Hottinger. Professor Wölfflin seeks to establish classifications that will truly serve the historian of art; he equates different "styles" with different modes of seeing, and argues that a true history of Western art would be "a history of the development of occidental seeing." Specifically and in detail, with ample illustrations, he traces and explains the change from sixteenth-century classic to seventeenth-century baroque modes of vision, as expressed in painting, sculpture, and architecture. "Principles of Art History" is itself a remarkable lesson in the art of seeing. Its arguments, by the way, usually clash with Mr. Phillipps's when they meet on common ground.

J. C. Stobart's popular, informative, well-illustrated survey of Hellenic civilization, "The Glory That Was Greece," revised by F. N. Pryce, has been reprinted (Beacon Press, $7.50). One of Greece's greatest glories, "The Iliad," may be read with much satisfaction in a new translation by Richmond Lattimore (University of Chicago, $4.50). Professor Lattimore has employed a flexible meter, beautifully adapted to his purpose and his own poetic gift; in his introduction a finished scholar speaks urbanely to unscholarly readers; and his glossary of proper names is helpful. The Folio Society edition of "The Complete Poems of Emily Brontë" (Duschnes, $2.95), edited by Philip Henderson, provides an accurate text and assigns many of the poems to their places in the Gondal Saga. Agnes Latham's learned introduction adds distinction to her charming edition of "The Poems of Sir Walter Raleigh" (Muses' Library, Harvard, $2.10). Karl J. Holzknecht's useful "Outlines of British Drama, 1497-1642" has been reissued (Barnes & Noble, $3). —BEN RAY REDMAN.

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FICTION FLIGHTS IN SPACE & TIME

(Continued from page 21)

usual Heinlein pace, which is a high one, and it is thought out with the usual Heinlein ingenuity, but this reviewer found it not altogether satisfactory. Some of the incidents notably the last one, seem to be built in without relation to the central plot of the sake of making an assigned wordage. Moreover, the book is another demonstration of the tendency in recent science-fiction to turn individuals into types for the sake of universalizing the problem.

Fredric Brown's "Space on My Hands" is a collection of his short stories and, although it includes the really memorable "Something Green" and the really delightful "All Good Bems," the book is unfortunately restricted to science-fiction, while Brown is at his best in pure fantasy. Still Fredric Brown's worst is better than most people's best; he is always urbane, easy, and clear, and the collection is well worth the price.

The specialty publishers are almost unanimous in reporting that straight fantasy does not go down with their public anywhere near as well as science-fiction, which is probably the reason why such an item as "Kinsmen of the Dragon" is incredibly dubbed with the latter designation, and why the only two books of pure fantasy this past season come from the hands of writers not primarily associated with the field. John Collier's "Fancies and Goodnights" is a real omnibus volume, containing no less than fifty-one stories. All the old favorites are here—"Green Thoughts," "The Devil George and Rosie," and "Thus I Refute Beelzy"—but seventeen stories, a full third of the total, have never appeared in book form before, and they are marvelous; not merely in the straight out sense of being marvelous tales but also because, having seen a magician do thirty-four tricks, any sane person would expect that the next time he began his passes a certain amount of anticipation would be possible. Not a bit of it; the rabbit that comes out of that hat is always a totally different kind of rabbit, or maybe not a rabbit at all, and the performance is accompanied by such a play of observation and irony that if Collier were not one of the best short-story writers in the world he would rank as one of the best essayists.

To the reader of fantasy and science-fiction Thomas Mann's loudly praised "The Holy Sinner" is faintly disappointing. All right, he is a Nobel Prize winner and one of the great talents of our time, and he has here produced a searching examination of the human heart and human mind as well as having achieved the extremely difficult task of making holiness attractive. But in the business of giving his narrator a character of his own as a setting for the story he has indulged in much pure descriptive matter, which is slow reading, even when Mann does it; and it seems that he is never quite satisfied with making a point, but has to repeat it three or four times. It is the work of a master hand, and neither as slow as some of the books mentioned at the beginning of this piece, nor as repetitious as (for example) "Forever Amber"; but there ought to be a middle ground somewhere.

There have been four anthologies this past season aside from the one I edited myself. One of the best is Raymond Healy's "New Tales of Space and Time," which is just what the title claims, not one of the stories having been in print before and all by writers especially selected for the job. The selection was a good one from the top level of modern science-fiction writers, and the editor limited them by insisting that all the stories be "positive"; that is, no races destroyed in atomic wars, no people going mad as the result of inventing the wrong thing. This is an invasion of Pollyanna which has gruesome prospects for the future, but in the current case it works out all right. Especially good is Kris Neville's "Bettyann," and at least two of the stories are unashamed pure fantasy.

August Derleth's "The Outer Reaches" is also an anthology for which the writers were chosen before their stories, this time each being asked to furnish his favorite story—and it furnishes additional proof of the old maxim that most authors don't know their own strength. Few will disagree with Murray Leinster's choice of "The Power" or with Frank Belknap Long's selection of "The Critters." But what in the world were L. Sprague deCamp and Theodore Sturgeon thinking of when they called these their favorite stories?

By definition "The Best Science Fiction Stories of 1951" is all new, but this annual, which established so fine a record for itself in the two previous years, is below standard this time. There is an excellent story by Frank Robinson, based on a little-used theme from anthropology, a good one by Bill Brown, "The Star Ducks," and a neat item by Fredric Brown with the usual Brown twist. But the majority of the anthology is distinctly uneven, and this is surprising in view of the large amount of good material available and the past record of the two anthologists.

The largest of the new anthologies is Groff Conklin's "Possible Worlds of Science Fiction," in which that seasoned selector addresses himself to the problem of picking out stories containing totally different concepts of our world and others. On the surface this would seem to throw the book into the category of those directed at the science-fiction specialists, more concerned with the surroundings of the story than with the tale itself, but it ain't true. Conklin has far too good a taste for a fine story and far too sensitive a nose for smelling it out to let himself be caught in any trap like that. As a result his twenty-one-story anthology, which includes a very considerable number of rare items, is one that you can safely give either to an established science-fiction addict or to your Aunt Julia. They'll both like it.

Elegy on Eighth Street

By Christine Turner Curtis

CLOSE over me, past, and for a heartbeat deliver
the years of their rue, and memory of its scar;
while minor thirds from foghorns on the river
staple the present hour to days that were.
Footsteps are flocks of birds, and a golden gush
flies from our window tucked beneath the eaves,—
night is recessed, and the street rumors hush
like water that rumbles into sea-worn caves.

But past and present are so entwined and meshed
it profits me nothing to isolate the tones;
like wheat from which the grain has long been threshed,
the sustenance has merged with marrow and bones.
It is futile to search in this familiar place
for the print of a foot, the contour of a face.

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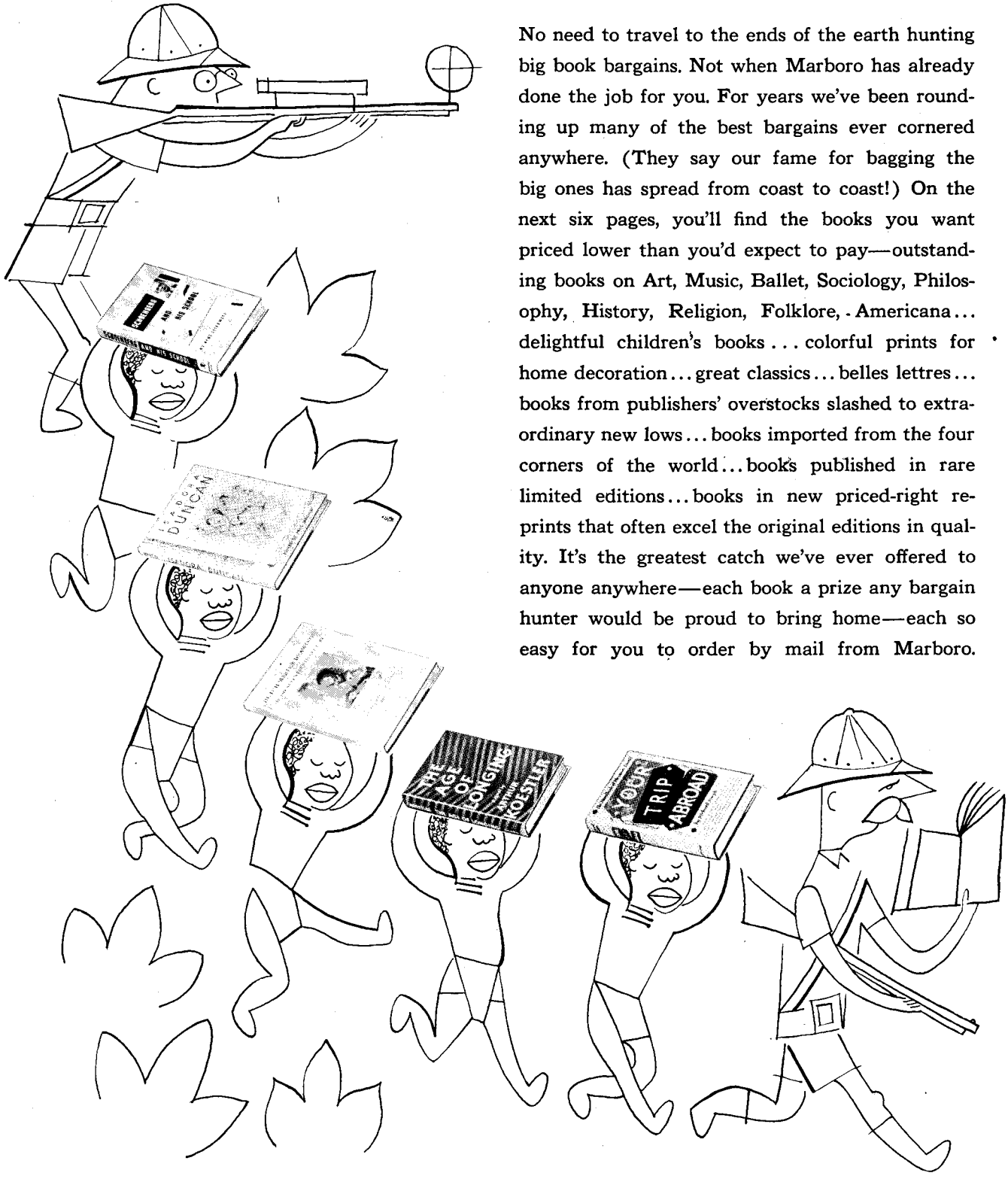

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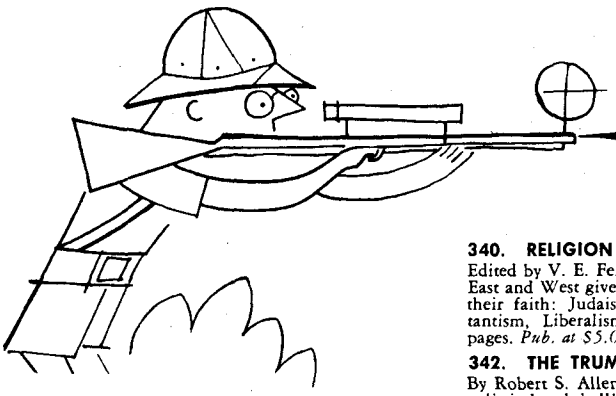

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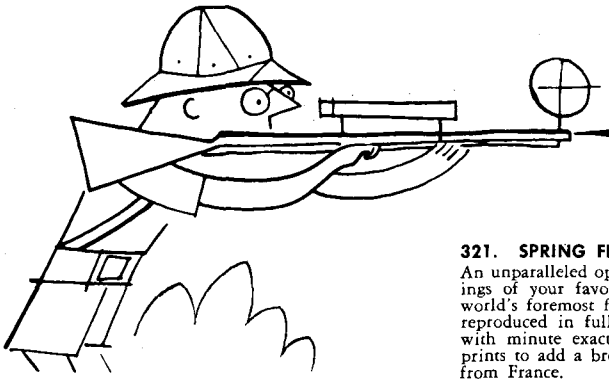

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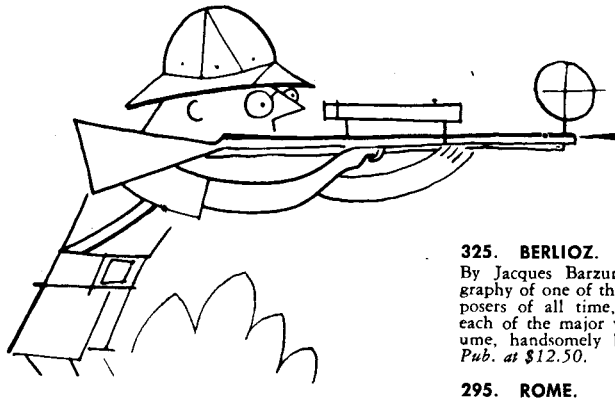

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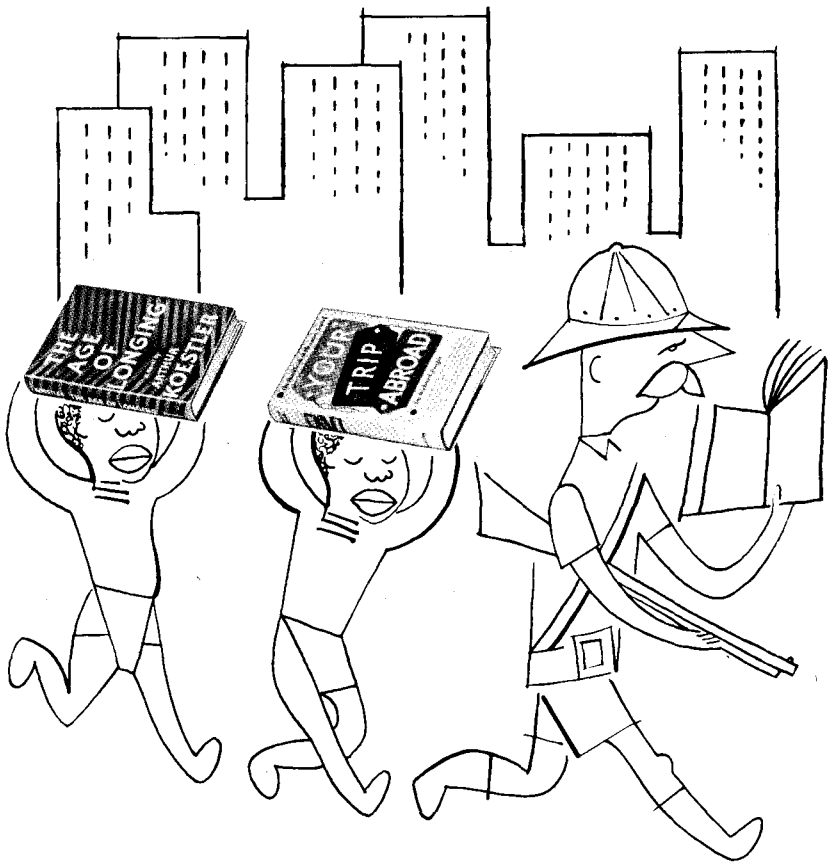

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economic reform. The plea was largely effective until the redneck produced champions who discovered that violent Negro-baiting went well with Populist doctrine. They successfully disproved Bourbon contention that the poor white rebel was allied with the Negro by outshouting their accusers.

For fifty years and longer Mississippians became accustomed to political theft and fraud, violence and race baiting, and self-seeking factionalism. The legacy perpetuated economic ruin and lengthened a too long period of political disaster. The guilt was shared alike by the spokesmen of the classes and the cruder voices of the masses, for there were few among those who knew better who tried to rise above the ability to hate and fear and prejudice.

Out of this came continuing chaos; but there arose with it a new voice, the voice of the redneck demanding his place in the sun. That place has been at least partly achieved, but at high cost in political debauchery. Dr. Kirwan gives us a needful and forcible reminder that the terrible cost was not the fault alone of the Vardamans and the Bilbos.

His is a book to be read and remembered, lest we are plunged into the old pattern again.

Americana Notes

MASON SMITH FAMILY LETTERS, 1860-1868. Edited by Daniel E. Huger Smith, Alice R. Huger Smith, and Arney R. Childs. University of South Carolina Press. $5. Family letters are rarely concerned with great events unless the great events come close home, and then family letters occasionally become documents of surpassing historical validity. No event could have come closer to a family than the Civil War did to these South Carolina Smiths. In March 1865, a Yankee lieutenant strode up the front steps of Mrs. J. J. Pringle Smith's Columbia home and asked for "something to drink"—for the troops. "I want some of your good wine, your *old Bordeaux*" (the underscoring is Mrs. Smith's). "The man must be a novel reader," wrote Mrs. Smith in as graphic a letter as any seeker for original source material could well ask—a vivid, unartificed, detailed narrative of what it is like to confront war on your own piazza. The Smiths, unfortunately for themselves, but fortunately for posterity, were in or near Charleston or Columbia during most of the period embraced in this correspondence — occupants of ringside seats in the great upheaval. Mrs. William Mason Smith, who wrote or received most of the letters, assembled them and kept them intact, and they have thereby been preserved for the competently managed immortality of which they are now assured. The collection should take its place among the most important and readable of firsthand accounts of the war and postwar period that have survived. —JOHN T. WINTERICH.

THE POLITICAL THEORY OF JOHN C. CALHOUN. By August O. Spain. Bookman Associates. New York. $3.50. This scholarly study presents an exhaustive analysis of Calhoun's political thought. Certainly it will be of interest more to the student than to the general reader. More solid, perhaps, than profound, these essays wind slowly through a mass of speeches and writings, impressive but wearying. One may wonder whether Calhoun deserved such treatment. The author feels no doubt. "The theory of Calhoun," he says, "was perhaps the most significant contribution in the whole field of American political thought before the Civil War."

A brief life of the man introduces the subject of states rights, Calhoun's ideas on society and government, liberty and authority, the concurrent majority, sovereignty, the nature of Federal union, and slavery. The point of view expressed is favorable to the subject. We are told that Calhoun's theory of the concurrent majority "was remarkably ingenious and persuasive; and it is not at all certain that its working in the American political system would have been too cumbersome." It would, however, be unfair to suggest that the study is uncritical. Calhoun's limitations by reason of his concern for practical problems are admitted. But his general principle of decentralization is supported as essentially valid. The British Commonwealth is cited as an example of what the Southern statesman conceived as a viable system of nations. Finally, Calhoun is rescued from the clutches of the "I'll Take My Stand" school. No democrat, he never opposed Northern industrialism, which he believed would contribute a leisure class fit to take its place alongside the planter aristocracy. Unlike contemporary agrarians, therefore, he could never have agreed that industrialism of itself destroys the intelligent use of leisure. And it is perhaps not the least valuable aspect of this work to have made this point quite clear. —JOHN C. CAIRNS.

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satirists, and one feels that Herbert is too genial a man to attack his target as it deserves. But no doubt it is a mistake to try to decide on the merits of psychological examinations from a book like this; one should accept it as firstrate entertainment, and be grateful. Certainly the scene in which we see how differently associations with words can lead three different minds is one that made this reviewer laugh aloud, and go off to find someone to read it to. And Lord Caraway and Stoke, the retired naval officer who determines the position of his house every night by the stars (and sometimes comes within half a mile of being right), is a figure in the great tradition of my Uncle Toby, Commodore Trunnion, and Mr. Wemmick; just as Sir Alan Herbert, with his enthusiasm for renaming the stars for modern heroes and for establishing Greenwich Time all over the world, is a figure in the great English line of riders of hobbyhorses, who have generally deserved better of posterity than all the hard-working civil servants.

Fiction Notes

LUCY, or THE DELAWARE DIALOGUES. By Babette Rosmond. Simon & Schuster. $3. In a superficial novel about life in the suburban outpost of Westchester Babette Rosmond records the conversations of an unfailingly articulate couple, Lucy and Gene Delaware, with their assorted relatives and friends. Perhaps chatter is a more accurate word than conversations, for a novel told in dialogue becomes a mere exercise in volubility unless marked by brilliant wit or satire, which this book lacks. It reads like watered down Ivy Compton-Burnett.

The Delawares exchange sallies with their offspring, their righteous sister-in-law Patty and her patient husband, George, their stuffy mother-in-law, and their collection of hard-drinking friends. They voice self-consciously unconventional opinions on everything from sex and child psychology to housekeeping and culture. A thoroughly young woman, Lucy sandwiches an experimental love affair with Patty's ex-husband between shopping trips to town. But she returns with relief to Westchester's serenity, punctuated by her husband's amiable banter and by squabbles with Patty over their children's squabbles.

—*Marcus Bleckman.*
Babette Rosmond—"stream of talk."

—*Virginia F. Stern.*
Damsey Wilson—"ardent feminist."

This inconsequential plot is merely a peg for the constant stream of talk. "Lucy, or The Delaware Dialogues" may be an effort to convey the tedium of marital life in suburbia. In this endeavor it succeeds. —RAY PIERRE.

THE DARK MARE. By Damsey Wilson. Doubleday. $3.50. An obviously ardent feminist, Damsey Wilson here has us live through that momentous day when a woman is for the first time elected President of these United States. This is to occur, if the author's apocalyptic vision is correct, sometime during the 1950's, which must mean 1956 unless this year holds more surprises for us than now appear likely.

Miriam Hall Bradley, the President-to-be, is considerable of a woman. She runs her large household—three children, a husband, two retainers, and a secretary—with enormous efficiency and a rather frighteningly calm ability to "take things in her stride." She has also run a newspaper, taught college courses in political science, written books that outsold Wendell Willkie's "One World," and been a highly successful president of a university. Politically she is a New-Deal, or Roosevelt, Democrat and is especially strong for World Federalism.

Despite a determined effort on the part of the author to humanize this paragon—she even almost has an illegitimate baby in her youth, which is going pretty far—she remains a rather cold puppet in a thesis tale, with an annoying habit of causing people to fall on their faces by propounding some of the more obvious cliches of political liberalism. Every politician wishes it were that easy. In fact the main trouble with Miss(?) Wilson's novel is that she has made the solution of all her character's problems appear too easy. Like those recipes in the back pages of the women's magazines, which never do seem to turn out quite like what you had expected.

—EDWARD J. FITZGERALD.

THE CITADEL OF THE LAKES. By Myron David Orr. Dodd, Mead. $3. Mr. Orr's third novel recalls the years when John Jacob Astor's American Fur Company took to robbing and murdering the independent traders and trappers of Mackinac Island. Their own Government's unconcern with Astor's terrorism caused most of the islanders to hope for British conquest. This was finally accomplished, without bloodshed, when war broke out in 1812. But the trappers' joy was all too brief. Although the British Northwest Company refrained from cutting their throats, it cut the price of pelts far below that which Astor's agents had been paying—when they paid. And despite British occupation American Fur continued its criminal operations.

This is the story Myron David Orr has reconstructed after twenty-five years of research into the history of Mackinac Island, Citadel of the Great Lakes. Against a background of historical detail the author outlines his one-dimensional figures: Eric, brash American spy in love with Marie, desirable and enigmatic ward of kindly Dr. Hurd, closest friend of Bunyanesque Mike Blakeman, who crosses into whichever camp best suits his purpose. Although the end of the tale doesn't see Astor's expulsion from the territory, a happy ending is accomplished by the reunion of Eric and Marie and the discovery of her father's murderers.

For the author the writing of this book was apparently a labor of love. Reading it is labor. In scene after scene the reader is baited into believing some genuine excitement will appear on the very next page, but he remains an anticipant to the end.

—JOSEPH M. GRANT.

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In Paper Covers

The Saturday Review's Guide to the Best New Reprints

Title and Author	*Subject*	*Critics' Consensus*
BUTCHER'S DOZEN (ABRIDGED) *John Bartlow Martin* (Signet: 25c)	Six stories based on actual criminal cases of our own day, all but one of them laid in the Midwest.	Homicides handled with intelligence, style, and restraint.
THE GREAT SNOW *Henry Morton Robinson* (Pocket: 25c)	How the family of Ruston Cobb, a patent lawyer living in the Hudson River Valley, managed to survive when a three-week blizzard buried the Eastern U. S.	An absorbing tale whether read as an allegory or as a tense chronicle of man vs. nature.
GUARD OF HONOR *James Gould Cozzens* (Permabooks: 35c)	The commanding officer of a huge Florida Army airfield copes with a near race-riot, the death of a group of paratroopers, and other vexations during three days in 1943.	Pulitzer Prize winner. The finest work of one of the ablest living American craftsmen of the novel.
THE HAPPY TIME *Robert Fontaine* (Dell: 25c)	Stories of a Canadian boyhood spent in a two-family house crowded with relatives, each of whom was a character in his own right.	Gay reminiscence recounted with wit, charm, and warm understanding.
JACKSON MAHAFFEY *Fred Ross* (Bantam: 25c)	The adventures of a young North Carolina farmer, a Mike Fink, Paul Bunyan, and Robin Hood rolled into one, who proves that the wages of sin is total triumph.	Vastly amusing fantasy.
JEFFERSON (ABRIDGED) *Saul K. Padover* (Mentor: 35c)	Biography of an extraordinarily versatile man, emphasizing the conflict between his desire for a quiet scholarly life and his service as governor, ambassador, cabinet member, and President.	Compact, attractive synthesis of the available scholarship, written by an admirer largely in Jefferson's own words.
THE LITTLE PRINCESSES *Marion Crawford* (Bantam: 25c)	The girlhoods of Queen Elizabeth II and Princess Margaret Rose of England told by the woman who was their governess for seventeen years.	Fascinating, intimate, but discreet picture of palace life.
THE LOYALTY OF FREE MEN *Alan Barth* (Pocket: 35c)	A *Washington Post* editorial writer discusses how to battle Communism effectively without adopting totalitarian measures at home. Loyalty programs, treason trials, and the FBI are among the subjects covered.	Sane, dispassionate inquiry into one of the crucial problems of our time.
MOULIN ROUGE *Pierre La Mure* (Signet: 50c)	Novelized biography of the colorful nineteenth-century French painter and lithographer Toulouse-Lautrec.	Melodrama, sex, and sentimentality played up in a popular introduction to the career and work of a tortured genius.
A SHORT HISTORY OF THE AMERICAN REVOLUTION (REVOLUTION 1776) *John Hyde Preston* (Pocket: 35c)	A "revisionist" account of the War of Independence, highlighting battles and personalities.	Style always slashing and incisive, occasionally vulgar; facts and characterizations generally accurate.
THE TURNING WHEELS *Stuart Cloete* (Permabooks: 35c)	The 1836 trek of Boer farmers from Cape Colony to the Transvaal, and in particular the tragic influence of attractive young Sannie van Reenen on three men who loved her.	An epic tale, crowded with color, turbulence, suspense, and humor, recounted with rare magnificence and insight.
WILLIAM JAMES *Edited by Margaret Knight* (Penguin: 35c)	Twenty selections from "The Principles of Psychology," "The Varieties of Religious Experience," and other works arranged to provide a compact, connected account of James's psychological teaching. Biographical and critical notes by the editor.	Invaluable introduction to the thought of one of America's greatest philosophers.

—RAYMOND WALTERS, JR.

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SCIENCE

(*Continued from page 19*)

the author must insist that he saw it himself or can call on unimpeachable eyewitnesses.

I don't object at all to the fact that this book is fiction. It is a story about some ducks that go through a series of wonderful and terrible adventures in the course of a year. They love and mate, they feel anger and sorrow, they are moved by loyalty or contempt. Best of all are their physical adventures during their long migrations to the Arctic Circle and back, adventures that might leave even Steve Canyon breathless. They get caught in hurricanes, forest fires, and hailstorms; they evade buckshot and escape poisoning; the hero outwits a lynx by clinging to a lily root at the bottom of a lake while the killer swims back and forth over the surface in search of him. There's not much science about it, and the literary style strains for effect, but the violent action of the story gets the reader through without difficulty. If one were asked to judge this as a yarn, turned out for the old animal-story fans, one could honestly say it was pretty good.

Mr. Stuart, however, insists that his work be judged by high literary and scientific standards alike. He has a preface that begins: "This is an attempt to show one facet of the beauty of the world." It goes on to assert that "each incident is built from actual observation by myself or much more famous naturalist friends." (You have to study the language of this last to find a way around the conclusion that his naturalist friends, if not he, have had rather extensive all-weather experience flying with flocks of ducks over the open ocean.) The author's avowed standards, unfortunately, leave no room for judgment.

The fault of this book is not in its failure to be scientific, but in its claim.

—Louis J. Halle, Jr.

GALEN'S HYGIENE. Translated by Robert Montraville Green, M.D. With an introduction by Henry Sigerist, M.D. C. C. Thomas, Springfield, Ill. $5.75. This, amazing to note, is the first translation into any modern language of this book on hygiene by Claudius Galenus (131-200), the foremost physician of imperial Rome, the personal physician of Marcus Aurelius, the down-to-earth medical pundit who dominated the practice of medicine in Europe for fifteen hundred years and still pervades the practice in China and India. Professor Green, retired Harvard anatomist, has englished him well.

This "Galen" gives you a feeling of contemporaneity. You may walk with octogenarian Dr. Antiochus from his home to the forum, visiting patients on the way. In his home he had a chamber warmed with a fireplace in winter, and in summer fresh air without the fire. Telephus the Grammarian lived to near 100 because, says Galen, he bathed twice a month in winter, once a week in summer, and on the other days had himself anointed and briefly massaged.

Typical of Galen's own common sense in prescribing is this recipe-prespription to promote digestion: "Boil slowly 2 pts. quince juice with 2 pts. honey and 1½ pts. vinegar; skim the froth; add 3 oz. ginger and 2 oz. white pepper; boil further to a honey-like consistency. Take a spoonful 2 or 3 hrs. before meals. But it will help just before or after meals. Reduce or increase the amount of ginger or pepper, as proves most effective."

—M. W.

DOUBT AND CERTAINTY IN SCIENCE. By J. Z. Young. Oxford University Press. $2.50. Dr. Young is known in biological circles for his "discovery" of the squid as an invaluable laboratory animal in studying the nervous system —and for experiments on learning and conditioning, using octopuses. (Several of the animals became neurotic during the tests.)

Last year Dr. Young somehow found time to deliver a series of eight lectures on the brain over the BBC network. These lectures, plus some additional comments, are now available in book form. They show that the British anatomist can communicate as effectively with the general reader as with fellow specialists. This book has a definite slant toward brain and calculating machines. But whether he deals with muman beings, octopuses, or electronic "brains" Dr. Young writes primarily as a biologist who has had intimate experience with the habits and reactions of living things.

"Doubt and Certainty in Science" is non-technical, instructive, and extremely readable. It is a brilliant introduction to an important way of looking at brain and mind—and to the writing and thinking of a remarkable scientist.

—J. P.

LITERARY I.Q. ANSWERS

1. "Twenty Years at Hull House." 2. "Both Your Houses." 3. "A House Divided." 4. "The House and the Brain." 5. "The Story of a New York House." 6. "The Professor's House." 7. "Bleak House." 8. "The House of the Dead." 9. "The Country House." 10. "Alison's House." 11. "The House of Connelly." 12. "The House of Seven Gables." 13. "A Doll's House." 14. "The Servant in the House." 15. "The House at Pooh Corner." 16. "The House of the Wolfings." 17. "The Woodcutter's House." 18. "The House of a Thousand Candles." 19. "Judgment House." 20. "The Fall of the House of Usher." 21. "The Teahouse of the August Moon." 22. "The House of Exile." 23. The House of the Wolf." 24. "The House of Mirth." 25. "The House of Pomegranates." 26. "A House in the Uplands." 27. "The Houseboat on the Styx." 28. "The House of Life." 29. "A House by the Side of the Road." 30. "Come On-a My House."

Heritage

By Hannah Kahn

SOMEDAY I shall gather up
All the pieces of myself;
Something of the song that stayed
In my mind while Nero played;
Something that I left in Greece,
Could it be that Socrates
Drinking hemlock, knew that I
Would someday be afraid to die,
And drank the bitter brew for me
To prove the final victory.

Someday I shall gather up
All the pieces of myself;
Something Sappho tried to say
When she spoke to me one day;
Something Moses said for me,
Chanting, "Set my people free" . . .
Mary crying at the cross
While I shared her grief and loss.
The wall of China holds and stands
Because I built it with my hands.

I was born long years ago
With roots in towns I do not know;
Roots that grow within my mind
With thorns and blossoms
intertwined . . .
I, who in another age
Used a tablet for a page
Look up to the sky and know
That I am part of long ago.

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THEY WANT AMERICAN IDEAS

(*Continued from page 9*)

Greece is not a rich country, and many of the things we take for granted, such as automobiles, are regarded as symbols of wealth rather than as by-products of democracy. On the other hand, the very essence of America in European eyes is its industrial might. To satisfy these conflicting points of view we finally decided on two films, one of shipbuilding in Essex, Mass., and the other of lumbering in the Northwestern states. The first showed that Americans are not so different from other people, that in New England at least they build ships by hand very much as the Greeks build their "caiques." The second showed that in some respects we are very different indeed, that we are accustomed to doing things on a grand scale, and that the trees, the forests, the floods, the farms, and the orchards are bigger than they are anywhere else in the world. Occasionally we varied the program with a picture showing what the ECA was doing in Greece, and with a "short" of General Eisenhower. The only criticism we ever got was that the whole performance, the speech and the movies, was too short. The Greeks are gluttons for punishment, and once they get set for a speech or a picture, they expect it to last indefinitely.

As soon as the speech was over, the Nomarch would lead the way to his favorite "taverna." The luncheons and dinners given by Nomarchs were one of the features of the trip. Usually they would invite the prominent citizens of the town, a bishop, a general, and perhaps the leading lawyer, and any representative of the American Mission who happened to be in the vicinity. Without the help of the ECA representatives the trip would have been impossible. They were the advance agents who, having already endeared themselves to the Nomarchs by showing them that Americans had come to serve the communities to which they were assigned rather than to interfere with the administration, assured us of a warm welcome wherever we went. The activities of the ECA in Greece are unbelievably varied. Irrigation, rice planting, the old problem of making two blades of grass grow where only one had grown before, roadmaking, rebuilding harbors and breakwaters, in these and countless other ways America is helping Greece to get back on her feet.

The curiosity of the Greeks, their eagerness to learn from others and their assumption that others are equally anxious to learn from them, is one of their most engaging characteristics. Every one in Greece from the Queen,

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
A SHOT IN THE DARK *Richard Powell* (Simon & Schuster: $2.50)	Murder of a friend in Havana (which he could have prevented) determines playboy Johnny Edwards on vengeance, which leads to girl, smugglers of men, Border Patrol in Florida, and a new Johnny.	Depends exhaustingly on everyone misunderstanding everyone else; but pace is swift, dialogue amusing, though too pat, denouement satisfying, though long foreseen by reader.	Lightweight but fun
SPIN THE GLASS WEB *Max Ehrlich* (Harper: $2.50)	Top television writer Don Newell, happily married, gets himself in girl jam rivaling one of his own crime shows—with murder the only out. Someone beats him to it; the nightmare—WHO???	Interesting and believable Manhattan and Long Island types, and good story idea; but suspense wilts far too soon, motivations are far-fetched. Shiny-slick writing.	But of course read
COME MURDER ME *James Kieran* (Gold Medal: 25c)	Curt Jackson returns to N.Y. after months of "blackout" when he seems to have operated as another personality mixed up with killers, who now try to kill him. Lt. McKeown to rescue.	The whole kitchen shelf: Psychology, Sex, Sophistication — well-mixed and verbally heated, with a few gimmicks to puzzle the taster.	Implausible cocktail — but with tabasco

—KATHLEEN SPROUL.

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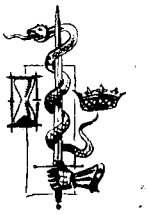

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who has a passion for Walt Whitman and is always on the lookout for new books about him, down to the waiter in the hotel at Tripolis, who could not help opening the notebook I had left in my room and correcting all the Greek sentences I had written out—everyone from the highest to the lowest would gladly learn and gladly teach. That is why the Greeks are fond of strangers, and why they use the same word "xenos" for a stranger and a guest. It is worthwhile having anybody as your guest whom you can teach and from whom you can learn at the same time.

I WAS particularly struck by this intellectual curiosity at Komotini, which only became part of Greece after World War I and which was occupied again by the Bulgarians in World War II. Komotini lives under the shadow of Communism, but according to the Governor General of Thrace the people of Komotini are more worried by the fear of being cut off from the intellectual life of Athens than by the fear of Communist invasion. The Governor told me I was the first professor of any nationality who had ever thought it was worth while to visit Komotini and give a lecture there.

It is natural enough that no nation likes to be considered merely as a strategic point in the war against Communism. When Greeks remind us, as they often do, that they have been fighting for nine years, they are not just patting themselves on the back. They want us to know that during those nine years they have missed opportunities for self-development that other nations, America in particular, have enjoyed. The result is that they are hungry for many of the things that America is more in a position to offer than any other nation. They want books (in translation), magazines, music, pictures, theatre. We talk about the literary and artistic fermentation going on in America today, about our high standard of living, and about the infinite opportunities for the betterment of mankind that lie just ahead of us, but we don't yet tell our story abroad nearly as effectively as we should, not nearly as effectively as the Russians tell theirs.

In North Korea, for instance, during the year 1948 Soviet writers, artists, and professors gave about 70,000 lectures, concerts, and exhibitions. In the field of publications, from the time of the Soviet "Liberation" up to 1948 seventy-two books (with a total of 770,000 copies) were published in North Korea, most of them translations of Soviet literary and scientific books. In 1949 the Soviet Union brought 600 North Korean students to the USSR for training in the natural sciences, public administration, engineering, and other technical fields. During the three years 1946-1949 sixty-five South Korean students were brought to the United States.

The State Department is now operating 140 information centers in sixty-one different countries. The closed doors of American libraries throughout China and in Prague, Bucharest, and Moscow are eloquent testimony to the Communist fear of truth, which these American information centers purveyed and symbolized. On the other hand the open doors of the U. S. libraries that I saw in Athens, Patras, Ankara, Cairo, and Lisbon, with young people streaming through them, are an equally eloquent testimony to the effectiveness of our campaign for truth. The purpose of American libraries abroad is simply to present an accurate picture of the U. S. We are also trying to present that picture by the use of radio, documentary films, and by the interchange of students and professors.

In view of the tremendous effort being made by Russia to capture men's minds, it seems strange that some of our experts in Washington should want to cut the budget for our foreign information program. No doubt the money will not always be spent to the best advantage. This is a new game for the U. S. and we have to proceed by trial and error, but if Greece is any criterion we can be sure that whatever the U. S. Government has spent on such agencies as ECA and USIS has been amply repaid by the greater understanding of the things America stands for, and by the determination of other peoples to throw in their lot with ours.

In the grim drama called "The Cold War," in which every nation willingly or not must play a part, America finds herself cast for more than one role. We are all aware of how much there is to be done in the way of arming and equipping ourselves and the other nations of the free world to meet the threat of Communism. But even when the enormously complicated apparatus for killing our enemies and protecting ourselves has been perfected, it is possible that victory will still elude us. It is not enough that Russia should draw in her horns because she fears to challenge the industrial might of America. The Communists have known for a long time that the United States is the arsenal of democracy. They are not yet convinced that America is playing another, even more important, role: the role symbolized in the phrase of the prophet Isaiah "rivers of water in a dry place."

—ECA Photo.

Refugee children eating rice grown under ECA program—"rivers of water in a dry place."

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(Continued on page 50)

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(Continued from page 49)

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DOUBLE-CROSTIC NO. 935

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By Elizabeth S. Kingsley

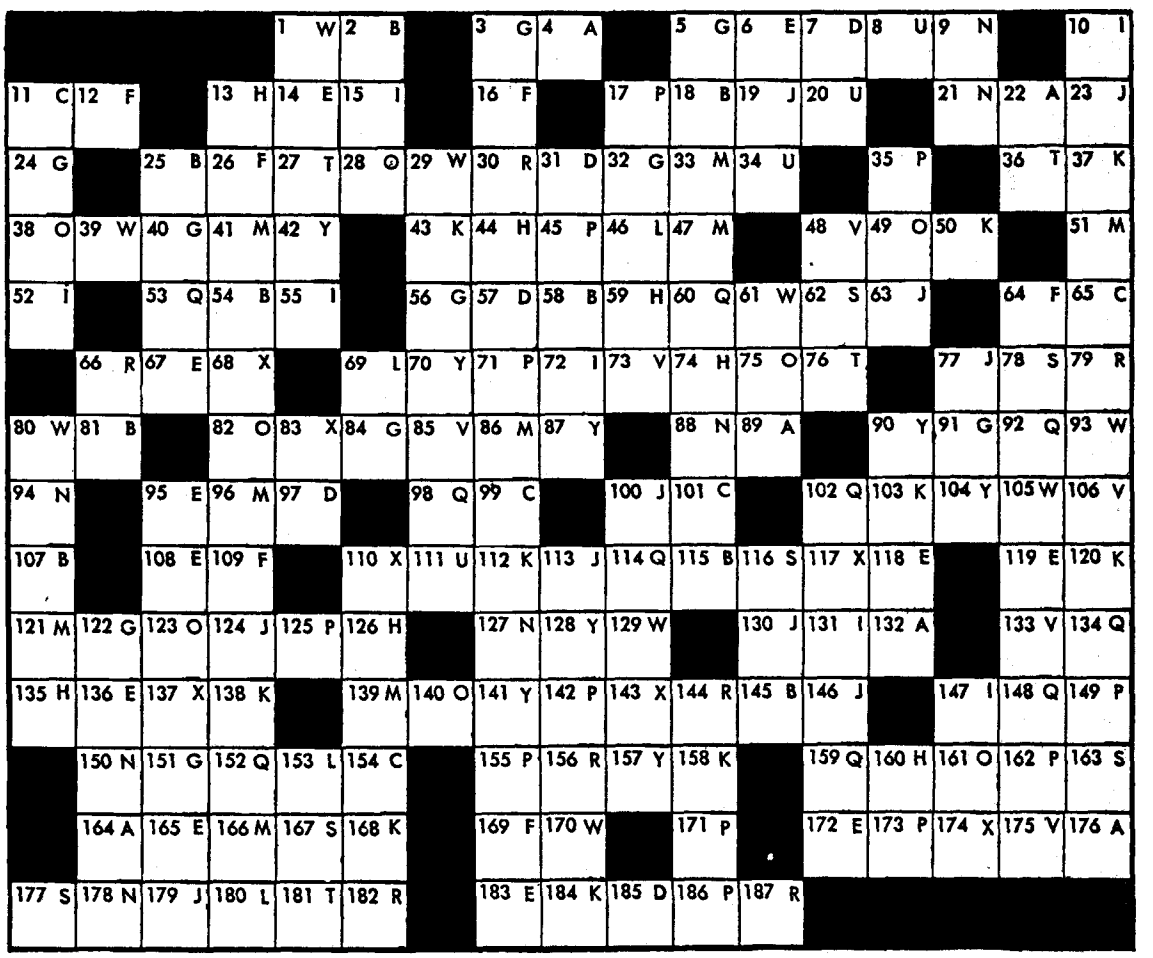
DEFINITIONS	WORDS
A. Radio news commentator of long standing, traveler, writer.	89 22 4 164 176 132
B. To discard as refuse (2 wds.).	107 81 2 145 58 54 18 25 115
C. In cabalism, infinite God (comp.).	101 11 154 99 65
D. First American to be awarded Nobel Prize in literature.	7 185 97 57 31
E. The supply trains that accompany an army (mil.).	165 119 172 14 118 108 136 67 95 183 6
F. A "bug", weevil of Hawaii.	64 26 169 109 12 16
G. The fundamentals of education (3 wds.; jocose).	24 32 151 3 56 40 84 91 122 5
H. A son of Levi (Bib.).	126 44 135 13 59 160 74
I. A metallic derivative of an enol compound (chem.).	55 52 147 72 10 131 15
J. Manufacturing city of Connecticut.	77 63 19 100 146 130 179 23 124 113
K. In a manner evidencing mastery.	158 168 50 138 120 37 112 184 103 43
L. Monetary unit of Italy (pl.).	153 180 46 69
M. Flagrant; shocking.	41 86 166 33 139 51 96 121 47

DEFINITIONS	WORDS
N. A giant, smooth-coated dog of very old breed.	9 178 94 21 88 150 127
O. Lasting; long-suffering.	82 38 75 28 140 161 123 49
P. Inlet of the Atlantic, on which are Providence and Newport.	125 171 173 186 45 71 35 142 162 149 155 17
Q. Middle name, as she was known, wife of Louis XVI of France.	102 159 53 134 114 148 152 98 60 92
R. Ancient capital of Assyria, one of the greatest of cities.	182 30 66 187 79 144 156
S. Toothsome.	62 78 116 177 167 163
T. An exclamation used in frightening away animals, esp. fowls.	76 36 181 27
U. Heroine of one of "The Idylls of the King".	8 20 111 34
V. A brawl.	48 133 175 85 73 106
W. Shrove Tuesday, a day of merrymaking in some places.	93 105 129 39 61 1 29 80 170
X. Furnished with a faculty or gift.	117 83 110 174 68 137 143
Y. At the present time.	70 128 104 141 42 157 87 90

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).



Solution of last week's Double-Crostic will be found on page 15 of this issue.

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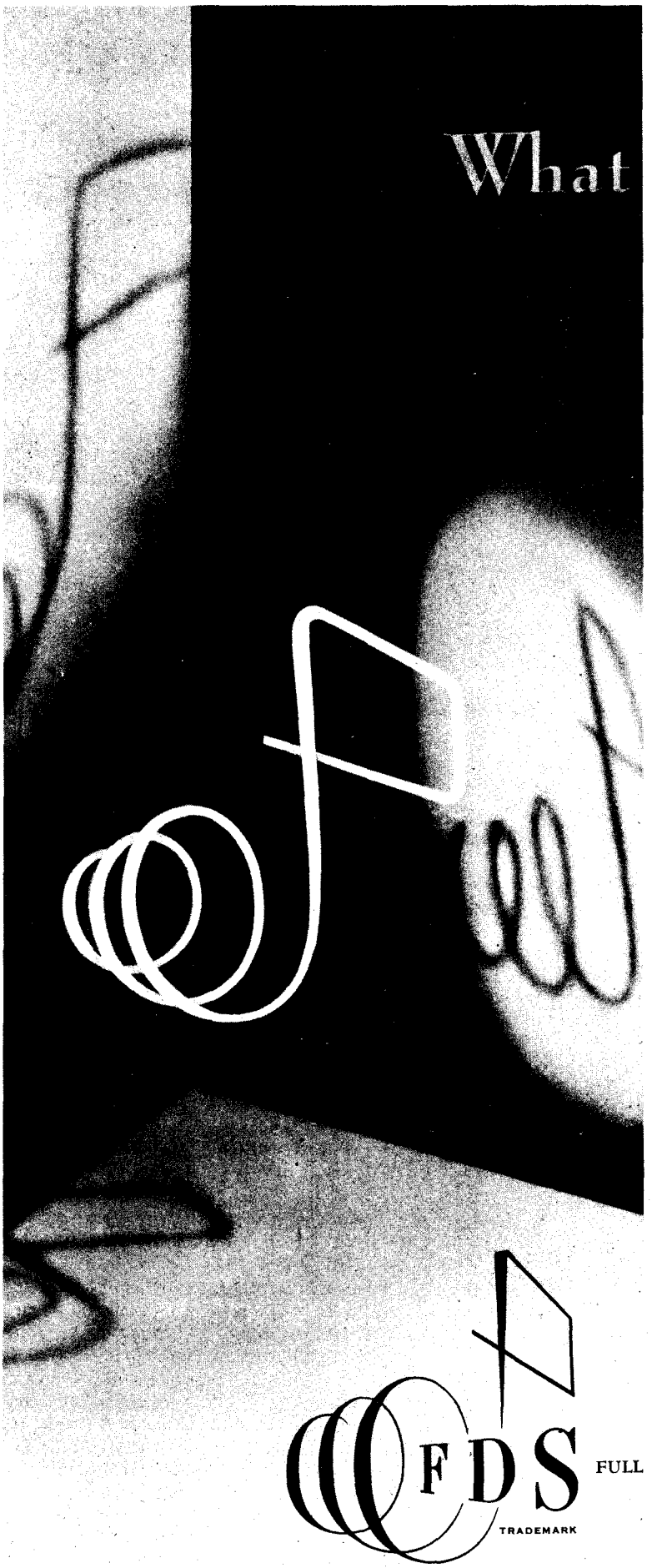

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SR / RECORDINGS SECTION

Variations on an Enigma

IRVING KOLODIN

AS ages go, seventy is a reasonable dividing line between youth and maturity, a point at which the fresh, irrational, irresponsible tendencies of development should be overtaken and subdued by the settling influences of experience. The reasonable certainty is, however, that one of our major musical mentalities — a noted maestro, too—will pass this mark on April 18, 1952, and leave it unmentioned, unrecognized, and probably uncelebrated.

This is certainly his personal privilege, altogether within his prerogatives as a private citizen. In the larger orbit of affairs with which he is constantly concerned, one wonders, however. Can one detach oneself so completely from the effects, of which one is the cause, and deny the ends, of which one is the means? Must one accept the thesis that the Philadelphia Orchestra is a mere chimera, the man who made it a fleeting apparition on the musical scene, without time or place, date or anniversary?

One suspects that this is not his wholehearted desire, whatever the exterior indications. Why else should he draw attention to himself in this particular year through a week-long series of daily interviews on a national network, in which he reviewed his concepts of art and life? To be sure, he is not conducting in New York this winter, and the urge to self-exploitation is irresistible; but is the timing wholly fortuitous?

He was born, according to documentary proof, in London on April 18, 1882. His father was Polish (a cabinetmaker by trade), his mother Irish. Most of his education was English, including Queen's College, Oxford, and the Royal College of Music. He came to America as a choirmaster and organist (at St. Bartholomew's, on Park Avenue) in his mid-twenties, from whence he gravitated to Cincinnati, as conductor of the symphony orchestra, in 1909. By 1912, when he was thirty, he was released from several remaining years of his Cincinnati contract to accept a new post in Philadelphia.

The plain indications, therefore, are that all the accents subsequently acquired—they vary from year to year, but include "me-crophone" (for microphone), "no-ledge" (for knowledge), "siceatrist" (for psychiatrist), and "or-chéstra" (for orchestra)—are fulsomely phony, preposterously affected, and without doubt invented for whatever illusion of "meestery" (mystery) they might convey. In moments of stress, the veneer disappears, the hard core of able, unaffected invective shines through—to give way the next moment to a description of a work by Bach as "an inspired inspiration."

For a while, his aspirations proceeded along conventional lines. Though he had some background as an orchestral violinist and an abiding desire to emulate Nikisch—an early model—,there was much to learn, and he worked hard at learning it. But the strong traits of personality that eventually distinguished his work were perceptible. To make a hundred men play as one was his life's objective; but he deeply believed that they would sound as one if each man played his part as an individual and

HIGHLIGHTS

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Beethoven: Concerto in C Major for Violin, 'Cello, Piano and Orchestra, Op. 56 ("Triple"). John Corigliano, Violin; Leonard Rose, 'Cello; Walter Hendl, Piano, with Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York. Ⓛ Record ML 2059

Beethoven: Concerto No. 3 in C Minor for Piano and Orchestra, Op. 37. Arrau with Ormandy and The Philadelphia Orchestra. Ⓛ Record ML 4302

Beethoven: Concerto No. 5 in E-Flat Major for Piano and Orchestra, Op. 73 ("Emperor"). Serkin with Ormandy and The Philadelphia Orchestra. Ⓛ Record ML 4373

Brahms: Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83. Serkin with Ormandy and The Philadelphia Orchestra. Ⓛ Record ML 4014

Grieg: Concerto in A Minor for Piano and Orchestra, Op. 16. Gieseking with von Karajan and The Philharmonia Orchestra. Ⓛ Record ML 4431

Mozart: Concerto No. 20 in D Minor for Piano and Orchestra (K. 466). Serkin with Ormandy and The Philadelphia Orchestra. Ⓛ Record ML 4424

Mozart: Concerto No. 21 in C Major (K. 467). Casadesus with Munch and the Philharmonic-Symphony Orchestra of New York. Ⓛ Record ML 2067

Saint-Saëns: Concerto No. 4 in C Minor. Casadesus with Rodzinski and the Philharmonic-Symphony Orchestra of New York. Ⓛ Record ML 4246

Schumann: Concerto in A Minor, Op. 54. Dinu Lipatti with von Karajan and The Philharmonia Orchestra. Ⓛ Record ML 2195

Tchaikovsky: Concerto in D Major for Violin and Orchestra, Op. 35. Stern with Hilsberg conducting The Philadelphia Orchestra. Ⓛ Record ML 4232

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artist rather than as an automaton. He lectured his players on the spirit of the music they played, begged them to penetrate Beethoven or Tchaikovsky for themselves, and then to re-create the music through him. On tours in those early days he literally played ball with his personnel, as a way of engaging their sympathies and achieving the physical well-being which he cherished.

In Philadelphia the results of labor expended began to be apparent. In an article (1912) for *Musical America*, Arthur L. Judson wrote: "An audience cannot be blamed if it does not look forward to the performance of a Brahms symphony nor can it be blamed if it does not become enthusiastic over its rendition. . . . When he had finished [the Brahms C minor] his audience felt that it knew the work for the first time. The applause was tremendous, the recalls countless. The reception was not that of an audience merely glad that it had a competent conductor, but wildly enthusiastic because it had discovered a genius." Likewise, Judson discovered an enthusiasm and business interest that endured for a quarter century.

As word of his achievements spread, so did his desire for new worlds to conquer. Tentative ventures to New York in 1913 and 1914 did not yet produce the hoped-for results; a single benefit concert in each year for a worthy charity drew scarcely more than cursory notices. It was not until the famous visit of April 10, 1916, when he gave the massive Eighth Symphony of Mahler its first New York performance, that the insular critics of Manhattan Island gave him hearty welcome. Here was orchestral mastery of high order, it was agreed, to combine in perfect union the elements of what was called "the symphony of a thousand." In the distance, if hardly perceptible, was the day when he would turn the same mastery to making forty string players sound like four in the "Serenade" from Haydn's F major Quartet.

—*Culver Service.*

In his thirties—"he filled a void."

INFLUENCES of the war somewhat retarded the development of his perfect instrument (some twenty first-desk players who made their homes abroad were unable to return in 1914); and even when replacements were available and New York visits were undertaken in regular sequence, one churl lectured from the podium of *The New York Post*: "It is hardly worth while to bring an orchestra all the way from Philadelphia to let us hear once more Beethoven's Eighth Symphony and the 'Trois Nocturnes' of Debussy." (1919)

From this, perhaps, derived the singular repertory of the Philadelphia Orchestra in its days of greatest glory. There was a void in the musical life of America at that time—and its conductor filled it for all of a decade. Russian music attracted him, likewise French. He had an ear—or an eye—for the asperities of Schoenberg (the "Kammersymphonie" sort); he responded to Hindemith; he sought out such American purveyors of the odd and esoteric as Cowell and Eicheim.

Some, but not many, got onto the records his orchestra made in this period. For that purpose, however, he adhered mostly to a powerful standard repertory of Beethoven and Franck, Tchaikovsky and Brahms (the spoken commentary in the album of the latter's First Symphony would give the most able language student fits), with an occasional digression to Scriabin and Glière. Eventually, the commercial value of his Bach transcriptions was recognized, and acted upon.

As the possibilities of mechanical reproduction broadened, so did his repertory. He made the first recording anywhere of a Shostakovich symphony (1932) and the first in America of Stravinsky's "Sacre du Printemps." He gave the first stage presentation in America of "Wozzeck," he produced Schoenberg's "Gurrelieder," he took part in presentations by the League of Composers of Stravinsky's "Les Noces," Chavez's "H. P.," and Schoenberg's "Die Glückliche Hand."

—*Culver Service.*

In his twenties—"he knew what he wanted."

Such a raging energy as he possessed was unique among the musicians of his time. One day he would be reprimanding a Philadelphia audience on its tardy comings and early goings; the next, explaining in laborious detail the intricacies of a quarter-tone composition he was about to introduce. No other conductor deemed Rimsky-Korsakoff's "Scheherazade" in need of more than the best possible orchestral performance; he thought its effect could be enhanced by the intercession of a "Clavilux," or color organ, throwing abstruse designs in vari-colored patterns on a screen, while the orchestra played behind it. On another occasion, he decided that the light from the musicians' stands was a distraction to the listener's attention, and ordered them replaced by much dimmer ones, the while a spotlight pinpointed the lithe figure on the podium!

No one who lived through his time can forget the anticipation that attended each visit to New York of his superb Philadelphia Orchestra, of the lines that formed on super-special occasions to buy up the scant standing room, the new artists he introduced, the old works he revived, the cascades of tone that engulfed the hall when the work was Rimsky-Korsakoff's "Russian Easter" Overture (not yet distorted by the introduction of a baritone where no voice appeared in the score), the "Venusberg" music from "Tannhäuser," or, for that matter, the Brahms Fourth Symphony.

Nor, on the other hand, can one forget the attempt—during a period of retrenchment in the phonograph business—to play a Brahms symphony with forty men (and almost as many

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microphones, to make them sound like eighty). Or the occasion during his pioneering of broadcasts in the early days of radio, when he demanded a control panel he could monitor himself, as final arbiter of what went on the air, and was awarded one with dummy controls that affected no ear, influenced no judgment but his own. Or the proposition to "idealize" opera by combining a perfectly played performance, electronically reproduced, with mimed actions by physically plausible actors. Discs would not be used, and a "secret" method of sound perpetuation was hinted at. This was in 1932, and we know that he became acquainted with a primitive form of magnetic tape on a Berlin visit of 1931.

With these and other *jeux d'esprits* went forays to India and the Orient for exotic instruments to complement the range of the now feeble and conquered orchestra; for gamelons and tam-tams of new sizes and timbres; of additions to the orchestra of theremin, vibraphone, and other oddities. The orchestra was shifted, re-shifted, and seated anew. All the first violinists were concertmasters, in rotation, for a season; and the players could bow up or down or sideways, in a further extension of self-expression. He also organized classes in which members of the orchestra could study the batonist's art.

The idyll by the Schuylkill came to a sadly raucous end in the late Thirties, with the revelation that he had come to Philadelphia, initially, for a fee of $600 a concert; that he had edged it up from one year to the next to a figure of $2,000 a concert for fifty-five concerts. In the same year of this $110,000 contract, he had earned $70,000 for radio appearances and $60,000 in record royalties.

Obviously, $240,000 was more money than one could shake a stick at, in most places. He was soon off to the one place where comparable income was possible, appearing first in "The Big Broadcast of 1937," then in such other films as "One Hundred Men and a Girl," with Deanna Durbin, and Walt Disney's "Fantasia," in which he directed "Le Sacre" and Beethoven's "Pastoral," while Deems Taylor explained the unexplainable.

While shifting his attention westward, he continued to serve as guest conductor with the Philadelphia Orchestra at home and on tour, as the organization accomplished a difficult —but eventually successful—transition to the musical direction of Eugene Ormandy. As a guiding force and dominating power, the original influence diminished, however, from the time when Arthur Judson surrendered business control in 1934.

Post-Philadelphia, his incredible vitality flowed into the creation of the Youth Orchestras of 1940 and 1941, with which he undertook several national and international tours (to South America). Here he demonstrated an amazing ability to organize an orchestra on the Philadelphia model in barely more than weeks. In the aftermath of this, the NBC Symphony beckoned, but he was not meant for drawing a wagon also hitched to a star named Toscanini. No more was he well-adapted to working with the talent available at the New York City Center—though he gave some brilliant concerts there—or in the reaches of the Hollywood Bowl. All were in various respects confining, without the autonomy or orientation to a special situation he enjoyed in Philadelphia.

—*Musical America.*

In his forties—"pioneering broadcasts in the early days of radio."

ON the one occasion that I spent time in his presence, I was awarded some choice tid-bits of attitude and viewpoint. It was four or five years ago—probably 1948—and I had been bidden to an audience after a series of reviews in which I had intimated that he had found things in the First Symphony of Brahms and the "New World" of Dvorak that had not been found in them by other conductors—in fact, could not be found there after diligent search by myself or much better musicians.

We met in the RCA Victor establishment on East Twenty-fourth Street in New York. I was armed with marked records and scores. He was armed with an incomparable self-assurance and an Olympian disregard for a contrary viewpoint. Preliminaries disposed of, we settled to a hearing of his Brahms No. 1 and a discussion of his deviations from the printed score. This was mostly in the area of me pointing to a place in the score and saying "Ritard?". He shook his head: "No ritard." But you make a ritard?," I queried. "I feel a ritard," he answered.

This was fairly academic as conductorial inclinations go, in the realm of critical hair-splitting. But the "New World" posed other problems. "Put on the first movement," I requested. With the open score between us, I asked, as a chord was played at a certain point in the introduction: "It's written as a quarter and an eighth. You hold it for the whole measure, disregarding the rest. Why?" He looked at me, blandly unconcerned. "It's like the sustaining pedal on the piano," he answered. "You press it down and the sound reverberates through the hall." "But Dvorak didn't write that way," I pressed. His shoulder shrug suggested that what Dvorak wrote had validity only up to a point—the point of the ten fingers of his famous hands.

For a final query, we turned to the finale of the "New World." Urged along by his rhythmic instinct, his snap and drive, it went briskly, youthfully, powerfully. But, at a climax came the deep ringing "bong" of the tam-tam (one of those, no doubt, found in Malaya or Indonesia). I looked at him, questioningly. He looked back with obvious pride in the shattering effect thus achieved.

"There's no tam-tam in the score, is there?," I inquired. "No tam-tam," he

(*Continued on page* 68)

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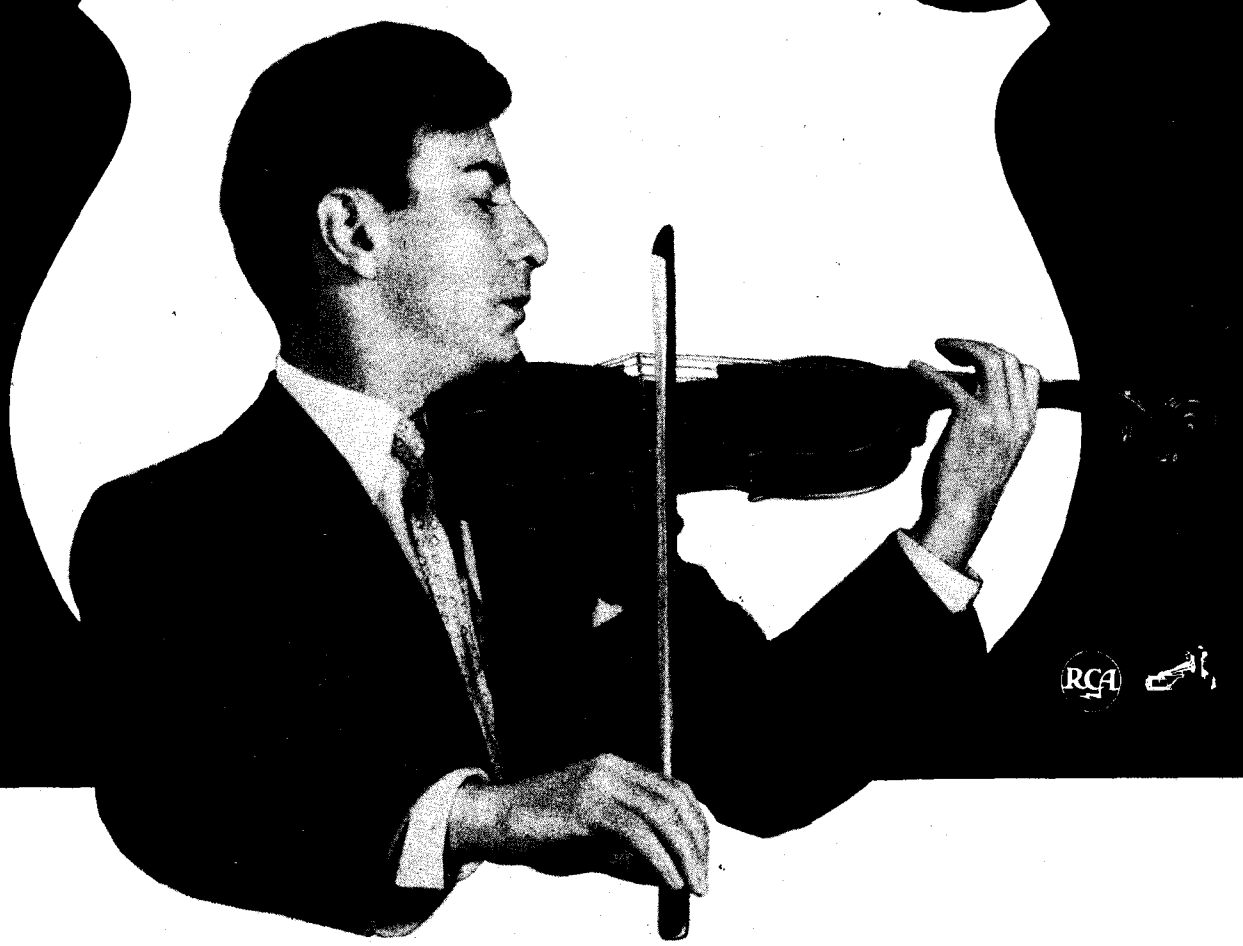

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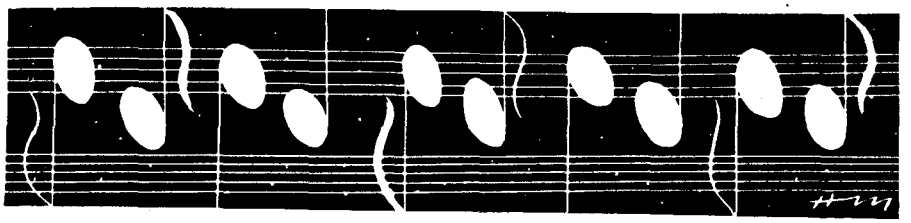

The Spawn of LP

IV– Concert Hall

IN THE framework of its chosen trade name, this edifice exacts calm salutes to its sobriety. It was sagaciously planned, solidly founded, and erected without modification of the blueprints. The light from its casements does not dazzle, though it travels far and in many directions. Its activities are no cynosure of controversy. It is comfortable and unostentatious and reassuring, if hardly exciting in its implied promise that revolution will not be fomented there.

Yet along with a serenity of facade and program, Concert Hall has more peculiarities of organization and method than most companies. It is the offspring of a chemical manufacturer, and the procreator of special branches of the record industry. Its LP repertory of serious music is the fourth largest in America, but it has no Beethoven symphony, no Brahms symphony, no Wagner. It relies more on Switzerland than anywhere else for performances to be recorded, and more than any other company. Its discs and labels are variously and agreeably tinted. No one else has so patently tried to accumulate a catalogue of works not recorded elsewhere, and still the large preponderance of composers in Concert Hall's list is of the most familiar names.

Two brothers, chemists named Josefowitz, experimented in plastics and were interested in expanding the uses of a kind of material versatile in the extreme but still most familiar when molded to the humble shapes of pipe stem, steering wheel, playing card, and soap dish. The brothers had a musical bent and were not alone in noting painfully that phonograph records, produced under wartime restrictions, emitted from their gritty surfaces unplanned noises in competition with the music. They established Concert Hall in 1946, and their records were pliable, translucent, alluring, and smooth. Those were 78 rpm's, but the present Concert Hall product, exclusively LP, is still notable for excellent surfaces.

The company in 1946 had a particularity: its records were restricted to annual subscribers who committed themselves to acceptance of the entire production for the year. This was in a measure an innovation, or a renewal of an innovation; for although there had been limited discal editions (Beethoven Sonata, Sibelius, Haydn Quartet, Wolf Societies, etc.), not since the mid-Twenties had anyone (National Gramophonic Society) offered to the public on a subscription basis a prospectus lacking a specific focus. The works recorded in the first subscription year established the general pattern followed ever since: unusual compositions of the usual composers.

The opportunity offered by LP was not refused by the new company, whose limited editions were thenceforth confined to microgrooves; and some of the preceding 78-rpm recordings available only to subscribers were re-recorded upon 33's and issued for a general public. This began a progression on parallel lines which has not ceased: eighteen twelve-inch records are issued annually in the edition limited to three thousand subscribers; and many more—four or five a month—appear in the shops for general distribution.

The only essential difference between the respective products of the two divisions of the company seems to be one of dress. The limited editions are translucent and red, with a pale label and dignified, uniform envelopes; the unrestricted issues are usually black (with an occasional red translucency to whet the appetite for more) with blue or black labels and the conventional pictorial envelopes. It is probable that more exacting supervision obtains more uniform pressings of the restricted product. Repertory is not duplicated, but the two catalogues have been composed in the same spirit, and the musicians in one are those in the other.

In 1951 Concert Hall sponsored the Handel Society, which so far has issued "Acis and Galatea" and "Israel in Egypt." The representation of Handel on LP is sadly deficient, but if the Society executes its very bold plans for the future we shall not need to lament the deficiencies much longer.

OF ALL the companies of corresponding middle size Concert Hall has had the greatest measure of success in keeping its catalogue exclusive (barring such loyal specialists as the Haydn Society and Cetra). The majority of the works in both her major repertories are still to be found nowhere else. (Some months ago that would have been true of Westminster, but that enterprising company has since pushed aggressively into the very center of the most standard repertories.) In its unrestricted catalogue, Concert Hall's Arriaga quartets (warmly recommended) are the only recorded examples of that composer. Its Bach is not recondite, but most of it is unique; no one else has Beethoven's complete "Prometheus" or his "Harp" Quartet or (in the limited catalogue) the complete "Egmont" music. The greater part of its Brahms, Dvorak, and Haydn is exclusive, and nearly all the Mozart, including particularly a number of early concertos deftly handled by Artur Balsam. It has the Second and Third Concertos of Tchaikovsky, and the first two Suites.

Balsam, Goldsand, Goehr, Swoboda, Kaufman, Guilet Quartet, Stuyvesant Quartet, Winterthur Orchestra are the musicians whose names, with one exception, appear most frequently in the Concert Hall list. The exception is the Pascal Quartet.

The presence of these four men under its banner instigated a challenging stride by Concert Hall in a new direction, which is to say, the old direction of the greatest and most prominent classics. Seven records containing seven Beethoven Quartets and the "Great Fugue," Opus 133, all by the Pascals, illustrated in convincing fashion the company's realization of a good thing. These are the cream of the Concert Hall catalogue, and would be cream in any catalogue. The Pascals suggest an analogy with Felix Weingartner: just as his work with the nine symphonies seemed unequaled as a totality, though a conductor here and a conductor there could balance or even surpass him in a symphony here or a symphony there, so the Pascal Quartet, in consistent eloquence, seems

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capable of a projection of the sixteen quartets of Beethoven unlikely to be bettered by any present-day rival, though other groups may mate them in some individual work or works. It would be good to have the remaining nine quartets—Opus 18, 74, 95, and 132—in Pascal performances.

The engineering techniques by which Concert Concert Hall musicians are put upon discs are governed by a cautious conservatism. The present stress upon exultant, expansive sound, overwhelmingly demonstrated by such records as (among many others) Rachmaninoff's Second Symphony on Columbia, four Suppé Overtures on London, RCA's "Paganini" Rhapsody, and Tchaikovsky's Fourth Symphony on Westminster, is not imitated by Concert Hall. Urania at her best has a startlingly vital articulation of the string attack, and RCA Victor a warm, glowing polish of ensemble — most notable in "Carmen"—which cause the lips of Concert Hall to purse in repudiation. For it, a consciousness of engineering virtuosity must not be permitted to obtrude upon a purely musical effort; gentility is esteemed after the rowdies have departed; *rien de trop;* decency *überall.* The symphony orchestra on a record is a proportionate representation, not an incursion; and the smaller ensembles are there, visible, not here, tangible.

If no one has ever exclaimed about the sonic splendor of Concert Hall reproduction, no one has ever cursed sonic fiascoes contrived by cunning engineers striving for novelty. Its dubious records were accompaniments of beginnings, and with ripening its sound is of care and comfort; burgher, unstrained, and satisfied.

WHEN these surveys were commenced, all or nearly all the records of a manufacturer were used for statistical analysis; but the growth of repertory (without a corresponding expansion of time) has ordained a less inclusive inspection. Of the 250 discs in the three Concert Hall divisions fifty-six were heard. The conclusions drawn from these ought to be true of the product as a whole:

Surfaces—excellent.

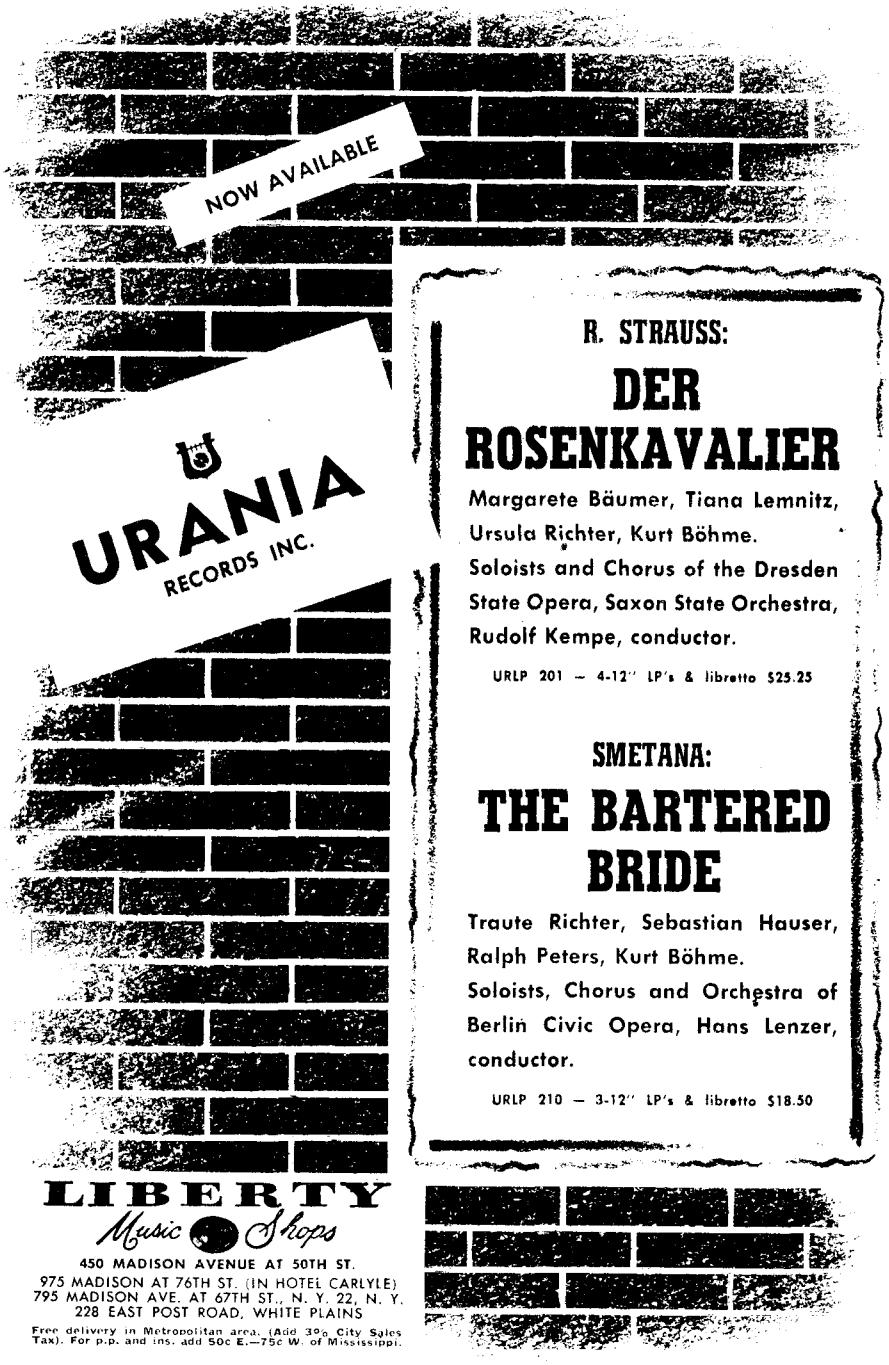
Centricity—better than the industry average.

Rumble, hum—variable but nowhere extreme.

Duration per side—longest, twenty-four minutes; shortest, eight minutes, with examples at every minute between, and more at fifteen minutes than at any other point. Average, something more than sixteen minutes.

Annotations—variable: some cursory, some scholarly.

—C. G. BURKE.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Verdi—Early and Middle

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Maria Caniglia—"in excellent voice."

AMONG the four recordings of operas on my table, the best news is "Un Giorno di Regno" ("King for a Day"), otherwise known as "Il Finto Stanislao" ("The Pretended Stanislas"), Cetra-Soria LP 1225, $11.90. Sung first in Milan in 1840, Verdi's second opera has most often been described, unheard, as a deserved failure. This is slander, for its failure is incomprehensible. It is an *opera buffa* of all but the top rank. It is not Mozart. It is no "Barber of Seville," either, in part because the librettist, Romani, was no Sterbini working on a Beaumarchais play. Finally, it is not a "Don Pasquale"—which it preceded—or a "Falstaff." But I am inclined to match it against any other nineteenth-century *opera buffa* I know, not for laughable comedy (it is not very funny), but for musical delights, aptness of setting, and deft rapidity.

Alfredo Simonetto paces this recorded performance beautifully. As the clever Marchesa del Poggio, Lina Pagliughi again deploys her accurately produced soprano. She handles the *colorature* with easy marksmanship, and is only once or twice momentarily blotted out by colleagues with greater volume. She flats on one altitudinous note, for which I forgive her. The mezzo-soprano Laura Cozzi does excellently by Giulietta di Kelbar, the opera's soubrette. The minor roles are satisfactorily sung, and the part of the lovelorn Edoardo is taken care of by a tenor unknown to me, but of whom—as he sounds like a well-considered combination of the young Schipa and the Tagliavini of the early recordings—I hope to hear much more. He is Juan Oncina. His extraordinarily beautiful lyric tenor voice is projected here with a youthful abandon not unmixed with musicality and reasonable care.

Good as are many of the arias in "Un Giorno di Regno," the opera's most surprising strengths are its duets and ensembles. They are so expertly composed that they more than outweigh some brassiness and awkwardness that the more mature Verdi—he was twenty-seven when he wrote "Un Giorno di Regno" — would have smoothed down and polished up.

"Un Giorno di Regno" was revived during Italy's "Verdi year" (1951) to the pleasure of critics and audiences, who enjoyed its verve, sheen, and melodiousness. The present recording merits the respectful attention of opera-lovers; the opera itself would repay the same attention from any opera company containing reasonable facsimiles of Lina Pagliughi and Juan Oncina. As the magazine *L'Europeo* said when it was presented in 1950, "Better a failure of Verdi than a success of . . . (name your own composer)."

Arriving at Verdi's fourteenth opera (Naples, 1849), we find the grim, frenetic "Luisa Miller" (Cetra-Soria LP 1221, $17.85). Last heard at the Metropolitan in the 1929-30 season, this stormy score might be subtitled "or What Salvatore Cammarano Did to Schiller's 'Kabale und Liebe.'" Lust, deception, suicide, and pointless murder clot its three acts, which are entitled respectively "Love," "Intrigue," and "Poison." I suspect that Francis Toye was being witty when he called it "lovable," but it contains enough good Verdi to make comprehensible the fact that it preceded "Rigoletto" by little more than one year. It gets better as it moves forward, and "Poison" is an act of high-assay Verdian gold.

MARIO ROSSI's direction of "Luisa Miller" appears unequal to dealing firmly with this quantity of eruptive emotion and gory gloom. Lucy Kelston (of Brooklyn) sings well when Verdi is not requiring that she do more than she can; when he demands a great singer and nothing else, Miss Kelston's response is often frantic. Giacomo Lauri-Volpi, twenty-two years later, is no longer the young man who last sang Luisa's Rodolfo at the Metropolitan. When he reaches painfully for top notes he is clearly a tenor approaching sixty. The others in the cast are not often more than adequate. "Luisa Miller" deserves—and will surely get—better. Let us be as grateful as possible for this chance to hear it at all—and let us all refrain from criticizing Verdi, dead more than half a century, for what he can no longer prevent.

As for "Il Trovatore" (Rome, 1853, Verdi's seventeenth opera), I can find few virtures in Cetra-Soria LP 1226, $17.85. It suffers agonizingly from the constricted Manrico of Lauri-Volpi and from a Leonora (Caterina Mancini) who sounds worried even when she should not. Carlo Tagliabue as Count di Luna displays some of his time-honored virtures, but the years tell even on baritones. Fernando Previtali's conducting sounds to me so capricious and wilful as to destroy all sensation of onward motion. It is extremely difficult to make dramatic sense of the spatchcocked libretto, I know. But the music makes sense when it is handled with considerably more cumulative planning than this. This first LP recording of "Il Trovatore" is not one of Cetra-Soria's very good best.

Before saying anything else about "Fedora (Cetra-Soria LP 1222, $11.90), I must honestly confess that I have never cared for Umberto Giordano and that his operas seem to me especially unlikely as divorced from their all-important stage action. I find what comes from the speaker and these records boring except when it is unintentionally ludicrous. I want, however, to be helpful to those who like Giordano and "Fedora." Mario Rossi's conducting here is audibly knowing and loving. Maria Caniglia, in excellent voice, makes all that can be made of the role of Fedora Romazoff by sound alone; Giacinto Prandelli matches her as Count Ipanoff. The rest of the large cast is made up of singers entirely at home with *verismo*, Giordano, and "Fedora." This fifty-three-year-old opera is unlikely to get a better recording.

So do not, for any reason whatever, miss "Un Giorno di Regno."

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Off the Air

BACK in 1947, New York station WNEW sustained a series of Saturday Night Swing Sessions, somewhat on the order of the historic CBS series of the middle Thirties. WNEW's location and the informal format of the show were enough to tempt many high-priced jazz soloists to drop in for "kicks" and the union minimum. There was a fair-sized audience on hand to spark the proceedings with uninhibited enthusiasm. The musicians, for the most part, veered away from conscious exhibitionism and concentrated rather on rapport and friendly fun.

Contemporaneous with the broadcasts, Vox Records released two shellac albums of excerpts from the shows, recorded off-the-air by arrangement with the station and the producer, Bob Bach. Vox had problems, such as eliminating a chorus in the middle of a number, because the soloist was under contract to another company. And one time the engineer got carried away by Specs Powell's drumming, and forgot to turn up the other microphones.

But these were undoubtedly among the best modern jazz sessions captured on discs, and whatever faults may have existed in Vox's pressings have been eliminated miraculously in two new LP's issued by Esoteric, which has acquired the masters. In fact, Esoteric has even arranged to reinstate some of the cut choruses. We prefer Vol. 2, JAZZ OFF-THE-AIR (ESJ-3). Here are several fugitives from the great Woody Herman band—trombonist Bill Harris, arranger Ralph Burns (an excellent modern pianist), and bassist Chubby Jackson. Also present are tenor saxmen Charley Ventura and Allen Eager, the late bop trumpeter Fats Navarro, and the energetic drummer Buddy Rich. The solos, in a moderately modern manner, are uniformly excellent.

Vol. 1 of JAZZ OFF-THE-AIR (ESJ-2) is broken up in five different selections, dominated by the flashy forensics of trumpeter Roy Eldridge and tenor man Flip Phillips, There is, however, a driving little guitar sequence by Al Casey called "Buck Still Jumps." This is reminiscent of the "Buck Jumpin'" Casey cut many years ago as a member of Fats Waller's band.

—BILL SIMON.

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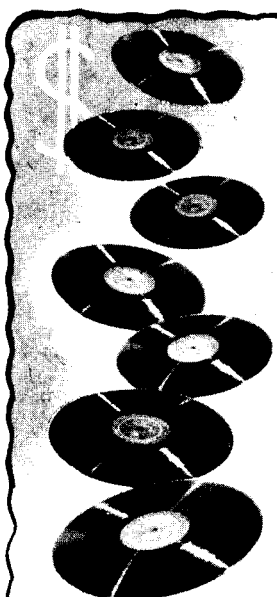

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Recordings in Review

Brahms in Triplicate

BRAHMS: *Symphony No. 4 in E minor. Bruno Walter conducting the Philharmonic Symphony Orchestra.* (Columbia ML 4472, $5.45.) *Symphony No. 3 in F. George Szell conducting the Concertgebouw Orchestra of Amsterdam* (London LLP 487, $5.95.) *Symphony No. 2 in D. Eugen Jochum conducting the Berlin Philharmonic Orchestra.* (Decca DL 9556, $5.85.)

THE listing above does not respect, necessarily, an order of excellence or personal evaluation of the works involved, but merely a sequence of listening convenience. If it chances, also, that the Walter performance is the most personal, the others of various lesser shades of distinction, that is merely the way it happens to be.

What is particularly personal about the Walter performance is his effect on the Philharmonic-Symphony, which plays more like "his orchestra" (in the Stokowski sense) than any other group in the world, save the Vienna Philharmonic. If it happens, too, that Walter is the only conductor who can rouse the Philharmonic to an utterance on an individual level, it is merely one more proof of his high rating among contemporary conductors.

This is not the ultimate word on the Brahms No. 4 — there will doubtless be a Toscanini version one day which will be much more electric and compelling—but it is close to the best of which Walter is capable, and thus of a special eloquence. This is especially true of the second and third movements, which unfold with truly magical effect under Walter's affectionate attention. The first movement is a little ponderous, the last somewhat blunted of its true force, but each has abundant aspects of interest. The sound, if studio surrounded, is nevertheless splendidly concentrated.

Szells No. 3 is convincingly organized, candid in its emotions, wholly sophisticated in its orchestral presentation, but nevertheless lacking in the particular quality that makes the Walter No. 4 interesting—a strongly personal poetry, whether for better or worse. Nothing, to be sure, offends; it is much too canny and wordly-wise for that. But, eventually, one wishes that Szell would not play his Brahmsian cards so perpetually close to his vest, that he would gamble a bit on an impulse. Very orderly sound, though also a bit on the restrained side.

The Jochum version of the Brahms Second has reached me concurrently with a reissue on LP of Furtwängler's older recording with the London Philharmonic (London LLP 28, $5.95). Compared with the Furtwängler No. 2, the Jochum performance could be extolled as an antidote in regularity and order. It is, in fact, a thoroughly good, straightforward playing; but it remains the unhappy duty of the evaluator to report that it is less distinguished in its admirable way than the Furtwängler is in its unadmirable one. Where Furtwängler prods, Jochum lulls; and where Furtwängler stimulates, if annoyingly, Jochum soothes. The basic comparison is admittedly unfair, for the net of the Jochum performance is much more to my taste than the Furtwängler; but the occasional *gaucheries* of Jochum make us aware that if he is still this side of Furtwängler's distortions, he is also on the nether side of his creative attitude toward the work.

"Carnaval" aus Wien

SCHUMANN: *"Carnaval," Sonata in F sharp minor (Opus 11). Paul Badura-Skoda, piano.* (Westminster WL 5105, $5.95.)

THE fiction that there are no young men with the warmth of feeling or musical insight to perpetuate the old romantic way of playing romantic music is wearing down steadily before the accumulating tide of evidence from Vienna's best young talent—Friedrich Gulda in Beethoven, the present Badura-Skoda in Schubert and Schumann, and less known Joerg Demus in Mozart, etc.

Badura-Skoda's "Carnaval" is a satisfying instance of warmly personal aptitude for a familiar work in which technical flair or eccentricities of accent play no distracting part. It is not the fastest or most incisive "Carnaval" I have heard—Mr. Rachmaninoff's will be along, in LP form, shortly—but it has sweep and style of its own, a young man's Schumann played with a young man's conviction. The sonata is not so well-realized Schumann, and also—in perhaps equivalent measure—not so well-realized Badura-Skoda. The middle section of the third movement lacks a heroic breadth inherent in the music, and the finale does not sustain the mood with which it begins. But I suspect this will be a record long treasured for its value relative to the performer, whose future seems secure. Both works are sensitively recorded.

Mozart Mutuality

MOZART: *"Sinfonia Concertante" (E flat, K. 364). Walter Barylli, violin, and Paul Doktor, viola, with orchestra conducted by Felix Prohaska.* (Westminster WL 5107, $5.95.)

OF THE infiinite variety of tonal frescoes which Mozart evolved there are few more shapely than can be found in this masterwork. String players, of course, know it better than others, and there has for long been a want of even an available version, let alone an adequate one. Both requirements have been met, at last, in this splendid effort, which is not only available and adequate, but beautifully managed from first detail to last. (There are plans in work for other versions by Joseph and Lillian Fuchs, also Stern and Primrose.)

What is especially gratifying about this version is the real mood, the sense of complete fusion of thought among players and conductor. As the performance unfolds, one is almost persuaded that four hands are playing on a combination violin-viola—it is that selfless and integrated. The end of the slow movement offers a special instance of this quality, which must be called mutuality rather than duality. Both men handle their instruments with absolute assurance and a uniformity of tone quality which has to be heard to be believed.

Immortals of Today

GRIEG: *"Gutten," "Vären," etc. Kirsten Flagstad, soprano, with the Philharmonia Orchestra conducted by Warwick Braithwaite and Walter Süsskind.* (RCA Victor LM 99, $4.67.)

MAHLER: *"Kindertotenlieder." Marian Anderson, contralto, with the San Francisco Symphony conducted by Pierre Monteux; also* BRAHMS: *Alto Rhapsody." The same with Fritz Reiner conducting the RCA Victor Orchestra.* (RCA Victor LM 1146, $5.72.)

WHILE paying tribute to the great singers of another day—as we have rather regularly of late—let it be noted that there are among us a

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few, anyway, who will be heard and admired by the next generation as we hear and admire those of the past one. One has less than no reason to be guarded in such statements when talking about Flagstad and Anderson, and the present discs find them in all-time form.

The propriety of singing, with orchestra, songs written for piano is a recurrent question—especially when (as in the present instance) *three* orchestrators other than the composer Grieg are involved. What resolves the issue are the power and breadth of Flagstad's vocalizing, her complete identity with the material (for which Norwegian texts are used), with especially stunning effect in "Fra Monte Pincio," "Våren," "Eros," and "En Svane." "Ved Ronderne" is the other song. All are beautifully reproduced.

The Anderson "Alto Rhapsody" was considered in detail when it appeared several months ago on 45-rpm discs. As in the instance of "Kindertotenlieder," I am more partial to Kathleen Ferrier's vocal sound and personal projection than I am to Anderson's; but there are doubtless as many people with the opposite preference. Certainly the performances are in every way equally artistic. Monteux's Mahler is the first I have ever heard from him, and illustrates anew this truly musical man's range of sympathies. There are some details of the orchestral playing that could be improved (a blemished horn solo is one), but the conception as a whole is powerfully delivered. Excellent balance on both sides.

Strauss, Domesticated

STRAUSS: *"Symphonia Demestica." Clemens Krauss conducting the Vienna Philharmonic Orchestra.* (London LLP 483, $5.95.)

OF THE greater Strauss tone poems (from which I except the early "Macbeth" and the late "Alpine"), the "Symphonia Domestica" has been until now least familiar to me, and hence far from a favorite. Perhaps that is because it has been played far too seldom, and rarely as well as it is on this luscious-sounding reproduction of the Vienna Philharmonic. To be sure, the atmosphere surrounding the "Domestica" was never of the most favorable—baby taking his bath to "cacophonous" screams, Mama and Papa Strauss as principal characters in the household drama, with a *gemütlich* round of small talk, mutual admiration, quarrels, reconciliation, etc.

However, all that is temporal about the "Domestica" has passed ("baby" has quite a grown up baby of his own) and the work remains—superbly eloquent, strongly fashioned of a power and a poetry to melt all resistance. Krauss has done nothing more salutary for his lifetime friend and enthusiasm than this warmly personal, musically faultless re-creation of a work which should be much better known than it is at present.

Historic Berlioz

BERLIOZ: *"Symphonie Fantastique." Eugene Ormandy conducting the Philadelphia Orchestra.* (Columbia ML 4467, $5.45.) *Eduard van Beinum conducting the Concertgebouw Orchestra.* (London LLP 489, $5.95.)

THE Columbia engineers who sent up a trial balloon with the powerful recording of Rachmaninoff's Second Symphony in November have really launched a rocket in this masterful realization of Berlioz's marvellous score. What is most gratifying of all is the absolute roundness and audibility of every instrument in the spectrum—no shrieks, no barks, no ear-shattering effects: just the pure sound sensation of what is surely the greatest orchestra in the world, mirrored as it has never been before on discs.

This takes in a vast territory and some pretty splendid records, judged by the standards of the time at which they were made; but I stand staunchly by the words, in tribute to the remarkably disciplined performance organized by Ormandy and the splendor with which an amazing percentage of it has been reproduced. Time and experience have taught us not to speak of absolutes where recording is concerned; but the power of the Philadelphia strings, the timbre of the woodwinds (especially in the "Scene in the Country"), the richness of the brass are here closer to the ultimate than ever before. This takes in softness as well as loudness, in a pattern of naturalness quite breath-taking. At that, the final pages of the score are less clearly detailed than what precedes, leaving an area for improvement still.

Clemens Krauss—"lifetime enthusiasm."

None of this would matter much were Ormandy's treatment of the music either pedestrian or overstated. In its own right, it is one of the great performances of the "Fantastique" I have heard, after the opening pages—with some rather saccharine *portamentos* — are out of the way. Taste it has in abundance, and temperament too. Poetry on the order of the old Weingartner performance is not yet at Ormandy's disposal, but it would be a rash man—with this evidence at hand—who would say it will not come to him.

In the framework of the preceding, the even more recent appearance of a new Van Beinum-London recording is particularly interesting, for it presents the appealing alternative of a conductor well-suited to the work with an almost equally great orchestra from another part of the world, as processed by a company celebrated for its technical resources. To my knowledge, this is the first sizable enterprise under Van Beinum's direction since recovering from a lengthy illness last year, and as such a heartening evidence of his general return to health.

At the same time, neither the physical nor mental impulse matches that of Ormandy; it is, speaking in the most general terms, not quite so alert or incisive a playing as that dominated by Ormandy. It may lack a gauche touch or two, of which the latter is guilty, but it never attains any like amount of propulsion at moments of climax, nor is the basic orchestral playing as good—particularly where the solo instruments are concerned in the "Scene in the Country."

As recording, the London specimen is beyond question admirable, and in some later aspects sensational. But the effort here, it seems to me, is in the direction of startling highlights rather than even, sustained quality—to the extent indeed that continuity is sacrificed by breaking the slow movement on two sides in order to have more latitude (late on the second side) to exploit the brass and percussion of the "Witches Sabbath" and the "March to the Gallows." The basic fact, to conclude, is that the Ormandy-Philadelphia is a more arresting performance, impressively well reproduced.

—IRVING KOLODIN.

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Recordings Reports: Classical LP's and Albums

WORK, PERFORMER, DATA	REPORT
Beethoven: Quartet in C, Opus 59, No. 3. The New Italian Quartet. London LLP 321, $5.95.	Impeccable execution of a carefully studied conception, in a style closer to the old Flonzaley than any quartet of the interim. However the projection of a style seems more in the players' minds than the content of this particular work—as in the final fugue, which is wonderfully detailed, but on a very intimate scale. Excellent reproduction, both of the Beethoven and the Schubert quartet "Satz," which fills out side two.
Beethoven: Sonatas in C minor, Opus 111 and Opus 13. Solomon, piano. RCA Victor LM 1222, $5.72.	Not what one had expected from the redoubtable Solomon in the Opus 111—rather labored execution, not always accurate, and hardly with the drive or exaltation in the music. He performs with more certainty and poise in the "Pathétique." The latter is also a better specimen of piano reproduction.
Berlioz: "Benvenuto Cellini," "Corsair" Overtures. Charles Munch conducting the Conservatoire Orchestra. London LLP 466, $5.95.	Reissues on LP of performances previously available on 78 rpm, with the second side devoted to "Bolero," which London has previously issued in partnership with Ansermet's version of "La Valse." Thoroughly good performances in all respects, if not in any case the last words on the subjects.
Dvorak: Symphony No. 4 in G. George Szell conducting the Concertgebouw Orchestra. London LLP 488, $5.95.	Concise, well-phrased playing under Szell's knowing direction, though neither so warm nor as supple a performance as the Bruno Walter-Philharmonic. A shade more presence in the orchestra, perhaps, but hardly enough to alter the balance in Walter's favor.
Grieg: Concerto in A minor. Clifford Curzon, piano, with orchestra directed by Anatole Fistoulari. London LLP 512, $5.95.	Unquestionably the best sounding version of this work now available, especially for such details as horn and oboe solos in the orchestra. Generally creditable work by Curzon too, though Fistoulari lets him down by drawing out the lyric passages unduly. The adagio, for example, lacks rhythmic definition as paced here.
Haydn: Symphonies Nos. 99 (E flat) and 101 ("Clock"). Hermann Scherchen and the orchestra of the Vienna State Opera. Westminster WL 5102, $5.95.	Excellent examples of Scherchen's prowess vis-à-vis Haydn. Eventually one gets to feeling that the vigor is a little coarsely laid on, that a mite more flexibility might be in order. This applies especially to the "Clock," of which the Toscanini version, if not so rich sounding, has more to reward the attention.
Kreutzer: Grand-Septet in E flat, Opus 62. Vienna Octet. London LLP 420, $5.95.	An entertaining oddity, not so much for the quality of the music, but as annotator Hubert Foss says "it shows us the kind of music Beethoven's Viennese audiences expected their composers to write." Unfortunately, the date of this work is not indicated, which clouds the issue somewhat. Notably fine performance by Willi Boskovsky and company, appropriately reproduced.
Moussorgsky: "Death of Boris," etc. Rafael Arie, with London Symphony conducted by Josef Krips. London LPS 98, $4.95.	A new and masterful performance by the unpredictable Arie, who is far more impressive on records than in his brief American showing at the City Center. Here Arie goes back to the Moussorgsky version of 1874 (the first of all), with chorus, and sings it splendidly (Russian of course). He also develops a luscious vocal line in "Vi Ravviso" from "Sonnambula." In "Ella giammai" from "Don Carlo" and "La Calunnia" on the second side Alberto Erede is the conductor.
Mozart: Sonata in D (K.576). William Schatzkamer, piano. RCA Victor LM 156, $4.67.	Remarkably clear, clean, and well-controlled execution by young Schatzkamer, who is assuredly an artist with a future. The fast movements are a little too machine-made, without much nuance between *piano* and *forte*. On the second side is the Sonata No. 4 (F sharp, Opus 30) of Scriabin, a pairing which may disturb Mozartians but not Schatzkamer. His tone is a little cool and unvibrant for Scriabin, but the sensitivity is keen. Good recording.
Reger: "Variations on a Theme by Mozart." Eduard van Beinum conducting the Concertgebouw Orchestra. Decca DL 9565, $5.85.	The mixture as before—that is, a reissue on LP of the lengthy and sluggish performance of Reger's over-intricate dissertation on Mozart (opening theme of the A major piano sonata) as once offered here by London as DG Album 2. Nice enough sound; but almost every other virtue is lacking.
Schubert: Quartet in D minor ("Tod und das Mädchen"). Koeckert Quartet. DL 9567, $5.95.	Honest, straightforward treatment with a good deal of nuance; but inferior to the Vienna Konzerthaus Quartet's version on Westminister both in feeling for the idiom and as a reproduction of quartet sound. In the latter respect, this is rather nasal, without much reverberation. Also, the slow movement is split between two sides of the disc.
Schumann: Symphony No. 2 in C. Leopold Stokowski and his orchestra. RCA Victor LM 1194, $5.72.	In twenty-five years of recording, I can recall no previous Schumann by Stokowski, which now seems a grave oversight, for this is a warmly personal, strongly musical, wholly virtuous performance, with a drive and urgency at the climaxes which makes impressive listening. It is also a splendid specimen of recording (Thirty-fourth St. studio), though some will complain, I suppose, of a liveness that almost becomes echo at points.
Strauss: "Till Eulenspiegel" and "Tod und Verklärung." Fritz Reiner and the RCA Victor Orchestra. RCA Victor LM 1180, $5.72.	Tightly controlled, precise, and finely articulated performances, which are a little wanting in spontaneity ("Till") and true mood ("Tod und Verklärung"). The pairing by Clemens Krauss and the Vienna Philharmonic (London) suits my taste better.
Waldteufel: "Estudiantina," etc. Arthur Fiedler conducting the Boston "Pops" Orchestra. RCA Victor LM 1226, $5.72.	Sprightly attention to three of the best Waldteufel items ("España" and "Très Jolie" are the others), with Fiedler in fine fettle and the recording engineers listening closely. On the second side are half a dozen Johann Strauss polkas—"Bratschau," "Furioso," "Ritter Pasman," "Fledermaus," "Krapfenwald'l," and "Um Sturmschritt"—done for the *gout Américain* perhaps, rather than *echt Wienerisch*, but very skilful of its kind. "Furioso" is particularly worth knowing. (I prefer the Vienna Philharmonic's cuckoo-player in "Krapfenwald'l" to the Boston Symphony's.) Big, bright recording, sometimes with an overhang of echo.
Weber: "Oberon" Overture, etc. Karl Böhm conducting the Vienna Philharmonic Orchestra. London LLP 354, $5.95.	Though major space on this disc is occupied by the familiar "Oberon" and "Euryanthe" Overtures, Weberians are more likely to be attracted to it for the delightful "Preciosa" and the little-known "Peter Schmoll und Seine Nachbarn." Other conductors have personalized their "Oberon" and "Euryanthe" more than Böhm, but all the playing is well-controlled, and the fanciful touches in the two light pieces—"Peter Schmoll" is also from a comedy—are neatly applied.

—IRVING KOLODIN.

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Bach and Haydn for Organ

DAVID HEBB

Helmut Walcha—"no tricks."

SOME extremely creditable organ playing appears among fairly recent releases, in which both Decca and the Haydn Society contribute to their long-range programs of recording, respectively, the complete organ works of Bach and all the music of Haydn. Announcement of the recording of the six Schubler chorales, five Chorale-Preludes, and the six Trio Sonatas by Bach plus two organ concertos by Haydn will hardly rock the world, or even a small part of the record-buying public, yet both Decca and Haydn Society have sound reason behind them in offering what they have in the way it has been done.

The Archive Series of the Deutsche Grammophon Company, issued by Decca, has engaged an organist of considerable repute in Germany, Helmut Walcha. Not the least of Walcha's accomplishments is that of playing all his recitals from memory—and indeed memorizing virtually all of the organ works of Bach—by necessity, for he is blind. This is purely incidental information, however, since his playing is scholarly enough to stand on its merits. Walcha limits his performances to the "classic-style" organ, the type of instrument that is apparently lending new meaning to the word "baroque." Most succinctly stated, it is the pipe organ before it became imitative of instruments in the orchestra.

It is Albert Schweitzer's opinion (in "Out of My Life and Thought"*) that " . . . on modern instruments Bach's organ music cannot be played as he intended. On the instruments of his day the forte and the fortissimo were at their fullest so soft that a piece could be played through even in the latter without the hearer being fatigued thereby or feeling any need of change. Similarly, Bach could give his hearers a continual forte with his orchestra. But on modern organs the fortissimo is usually so loud and so harsh that the listener cannot endure

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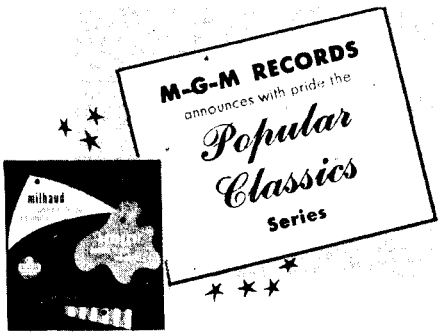

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it for more than a few moments. He is, further, not in a position, amid all the roar, to follow the individual lines of melody, though that is necessary for the understanding of a composition of Bach's. One is obliged, therefore, with modern organs, to make tolerable for the listener by changes of volume and tone color, long passages which Bach meant to be given in an unbroken forte or fortissimo."

Long before Bach's time, and for a short while after his death, the organ was known and accepted for its own peculiarity of tone quality, largely deriving from the diapasons. The last quarter of the eighteenth century felt the influence of an indefatigable performer and organ designer—we would probably call him a "tonal architect" today—named Georg Joseph Vogler. His consecrated mission in life apparently was to turn the organ into a portable one-man orchestra, and he is given the dubious credit of having invented the "orchestrion," which he used for his traveling concert series. Casper Koch, in his "Organ Student's Gradus ad Parnassum," writes that while Vogler's concerts never listed a Bach work, they were heavily larded with such delicacies as an improvisation on "The Fall of the Walls of Jericho."

Although Vogler succeeded in having many fine European organs converted into romantic imitations of other instruments, a few organs escaped his magic touch, and have remained alive through two major conflicts and a few preliminary bouts. Three of them are heard in these Bach and Haydn recordings.

The six Trio Sonatas of Bach are issued on two LP's, the five Chorale-Preludes and six Schubler chorales on one twelve-inch disc, and the recordings are rather evenly divided between the small organ of the church of St. Jakobi at Lübeck and the Schnitger organ at Cappel. Arp Schnitger's reputation as an organ builder has come down from Bach's time to this, for a number of organs built in the United States within the past few years have been patterned upon the Schnitger ideas. For performing the music of Bach, Pachelbel, Buxtehude, and Frescobaldi they are superb.

WALCHA has succeeded in differentiating the tone quality of the three lines in the trio sonatas, which were, of course, written for a "trio" of organ voices. Although Karl Philipp Emanuel wrote that no one knew the art of registration like his father, and that the art died with him, Walcha is one of those of our time who shows perception and remarkably good taste. Particularly good is his interpretation of the convention of a sparkling registration for allegro passages, and a more bland tone color for slow movements, although some listeners have found the two-foot addition to the soprano line (in the Lübeck instrument) unnecessarily insistent and shrill.

The six chorales which are conveniently grouped under the name "Schübler" are all derived from the church cantatas. Perhaps the best known is "Wachet Auf!," the theme from Cantata 140. A handsome reed on the St. Jakobi organ takes the *canto fermo* under the familiar figuration in flutes. The balance of the six are equally impressive, and the registration for each is handled in a way to make it stand apart from the rest in its own individuality.

No convenient family grouping exists for the five chorale-preludes which comprise the other side of this disc. Three of them are quite well known, in one form or another, and are among the most interesting of Bach's writings in this field: "Rejoice, Beloved Christians," one of the two versions of "By the Waters of Babylon," and "Farewell Will I Give Thee." Walcha plays no tricks with tempo, yet his performance is nonetheless interesting. Because of the nature of the instruments he plays, in which all the pipe work is unenclosed—no venetian blind shutters to stifle the tone for soft passages—he employs the principles of "terraced dynamics" in which changes in volume are made step by step between phrases, by adding or subtracting ranks of pipes. That, after all, is how this music was conceived.

The third of the European organs dating from the seventeenth century is one built in 1642 for the Franciscan Church in Vienna. The Haydn Society chose this organ for its recording of two concertos by the father of sonata-form. Both are in the key of C, and the first one is of the two earliest autograph compositions of Haydn. Anton Heiller is the organist, and Hans Gillesberger conducts the Vienna Symphony Orchestra. Both are on home territory in the Franziskanerkirche, since they have for some time provided the music for Sunday morning masses in that church. Both concertos are pleasantly charming, in an open, simple way completely lacking in surprises. The atmosphere is much that of a concerto grosso, with the organ as the *concertino*. While the second is somewhat fuller in its scoring, the earlier work has possibly the more interesting thematic material. High-fidelity equipment may make the primary colors of this baroque organ appear a shade too strident, but generally speaking the recording quality is first-rate.

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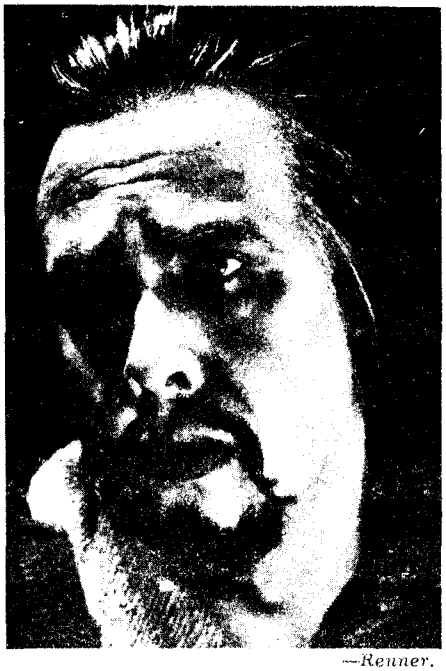
London's London "Parsifal"

TIMES, assuredly, change. It is well within the memory of living man that the Wagner family sought to prevent "Parsifal" from being given elsewhere than in the consecrated surroundings of Bayreuth. Now, however, with the consent and cooperation of the same family you can buy it (London LLP A 10, $35.70) at the nearest drugstore, almost, take it away, and play it in whatever profane surroundings suit your mood—backwards, forwards, inside out if you choose. (For that matter, it will shortly be available, for free, on a Metropolitan broadcast.)

Thanks to the care which London has lavished on its portion of the 1951 festival—Columbia, of course, has already given us a "Meistersinger" and Act III of "Walküre"—one can play it both for pleasure and for profit. There has been a universal impression that Hans Knappersbutsch was, in Ernest Newman's phrase, "not conducting time, but eternity," but in the quiet of the living room and the comfort of the armchair, with a score to absorb the eye as well as the music to engage the ear, it seems not at all unduly deliberate. Of course, it makes a difference if you hear Act I on Friday, Act II on Saturday, and Act III on Sunday—rather than spending most of any single given day on the task—but the more suitable circumstances do not alter the unchangeable facts. In a memory of "Parsifals," mostly Metropolitan, this is unquestionably the most carefully conducted, the most eloquently understood, the most lovingly projected of any I have heard.

The double London in the title above respects the fact that in this London project George London sings Amfortas more affectingly, more beautifully than I have heard it since the days of Clarence Whitehill and Friedrich Schorr, with a vocal power quite mentionable in such company, and a maturity to belie his years. Together with the mellow splendor of Ludwig Weber's Gurnemanz and the enveloping fervor of Knappertsbusch's conducting, these are the salient facts of Act I, and enough to treat the longest stretch of the score in a way to make it eminently listenable.

However, there is no let-down in Act II. Wolfgang Windgassen (such a name for a tenor!), who had been merely acceptable in the notes of Act I, comes to fervent life in Act II, with a Parsifal not so pealing in richness as Melchior's but surely more lyric and musically appropriate. Moreover, Martha Mödl sings a Kundry of



—Renner.

George London—"pealing richness."

the Frida Leider order in expressiveness, with a richness of accent and savor of word meaning akin to Lotte Lehmann. In this act, also, Hermann Uhde is a virtuoso Klingsor, the flower maidens are excellent, the total effect quite remarkable.

But it is in the crushing final pages that one who has never been to a Bayreuth Festival may experience to the fullest the special aura and compulsion this theatre can yield. The whole first scene is beautifully sung by Weber, well enough by Windgassen; but the climax is again carried to thrilling heights by London's pealing richness as Amfortas, and thereafter by the spacious majesty of Knappertsbusch's conducting. Here, certainly, is a phonographic experience unlike any other.

How many "takes" were used to assemble this final rendering I do not presently know; but it is a wholly unified experience, and one amazingly successful in sound, considering the circumstances. With its extremities of range—deep bells and high strings frequently together—and tonal masses, "Parsifal" would be a challenging assignment under ideal conditions. Here we have no spectacular "effects," in a high-fidelity sense, but only occasionally does the eye see things in the score that cannot be heard from the discs, and the balance throughout is surprisingly good. So far as records are concerned, "Der Fall Parsifal" is settled for a while at least.

—The Editor.

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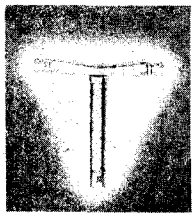

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VARIATIONS

(Continued from page 56)

answered. "Why do you put it in?" "I feel the need for a new color, a climax," he answered. "But suppose somebody hears Toscanini or Szell play it on the radio next week, after buying your record," I posed. "Isn't he going to miss the tam-tam and blame the conductor for leaving it out?" He looked at me, all innocence: "I never thought of that. When I play music, I am thinking of the spirit of the composer. I want to reach out with my records to the lonely sheep rancher in Nevada, or the farmer in Kansas, and bring him a glimpse of the ideal world of beauty and inspiration."

The only answer for this was to adjourn to a bar at the corner of Twenty-third Street and Third Avenue and, as Alan Kayes is my witness, to agree that the bock beer was excellent and to listen to him speak of a certain trip to India: "A fascinating country. Everybody looks so different."

THIS wide-eyed wonder at the obvious would be tolerable—perhaps even endearing—did it not consort with a musical mentality of the highest sophistication and intuition. One cannot write him off either as a charlatan or a poseur, for his accomplishments are far too considerable, his attainments beyond belittling, whatever one may think of this manifestation or that. One cannot write him off as a force in the shaping of contemporary concepts of orchestral performance and sonority, for if Toscanini realized one goal of discipline in the interpretation of music, he certainly realized another, if opposite one, in the establishment of the orchestra *per se* as the most magnificently versatile instrument a composer could command. And it was not only with his handpicked, arduously trained Philadelphia ensemble, but also with the virtually improvised Youth Orchestra, the Philharmonic in New York, or the Royal Philharmonic in London.

One cannot, in short, write him off. Even inactive—so far as New York is concerned in this winter of 1951-52—he remains a smoldering force, with the latent potential of explosion in a Popocatepetl or Etna. Like those, he draws his power from some source deep in the nature of things, with a capacity, either of fire or ashes, quite elemental. I would go, as shot from a gun, to hear his next performance whenever it might conveniently occur; but I would go with mingled fears and expectations knowing that, however it might be, it would be different than one could imagine it was going to be.

Whether this constitutes a virtue, or even a recommendation, is hard to say. The same words about Leonard Bernstein at thirty-two, or Guido Cantelli, would propose the lures of a talent not yet wholly known, with the possibilities of development inherent in any man of formative years. But one expects at seventy not the wilful, but the well-considered; not the mercurial, but the measured restatement of immemorial truths learned in a long lifetime of attention and application.

If the point of this piece remains, after so many words, still obscure, let me state it quite bluntly: I cannot understand how, after so long a period of absorption in so demanding an art, he still remains outside its fundamental pull to order, its compulsion to mental discipline; how he can still constitute a musical enigma though he has shown time and again how clearly he knows the answers—or has shown time and again how clearly he prefers to ignore such answers as a quarter and an eighth not constituting a whole measure.

Sometimes, after a particularly searing contact with a new, brilliant, and fundamentally pointless recording, I tend to the opinion that music *per se* means little to him; that all he cares about is the effect he can make with a piece of music. Then I remember a charming realization of so slight a piece as an entracte from Schubert's "Rosamunde" on an-all-but-forgotten record, or the accompaniment he provided for Joseph Szigeti's New York debut in the Beethoven Violin Concerto in 1927, or such a superb accomplishment as his current Schumann Second (see page 64)—and I wonder.

This same Szigeti turns our thoughts to one possible solution in writing, in his "With Strings Attached," of the concert he heard in London in 1908, in which the less than young maestro produced from the orchestra the "typical sound" of his maturity and led his players with a "feline suppleness" familiar to us so much later. In Cincinnati, and in Philadelphia too, one senses from contemporary accounts that here was a man who clearly knew what he wanted, and was even then on the verge of getting it as he wanted. Did his celebrity come too soon, and last too long?

Perhaps it is merely his self-elected role to be an enigma; to revel in the accusations of inconstancy and mavericksm to which we have referred in such ample detail. But that would be to acknowledge that the "latent potential of explosion" is an illusion and a myth. I find that hard to believe, even about Leopold Stokowski.

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More from Monteux

WE HAVE been inundated the past few months with recordings by Pierre Monteux, and the flood has not discommoded us in the least. The benighted Easterner has for long known Monteux through reputation and a smattering of guest appearances, but only recently—thanks to the initiative of RCA Victor in commissioning a steady flow of recordings from San Francisco—has he been in a position to appreciate this conductor at his full stature. Two French offerings from the Monteux cornucopia have fallen our way this month, both of them so satisfying as to warrant risking that treacherous adjective "definitive." They are Debussy's "Images" for orchestra (RCA Victor LM 1197, $5.72) and Chausson's Symphony in B flat (RCA Victor LM 1181, $5.72).

If my enthusiasm rises to a higher pitch for the Debussy triptych ("Gigues," "Ibéria," "Rondes de printemps") it may well be because, knowing the music better, I can appreciate more acutely what Monteux has accomplished. His "Ibéria" is propelled by a rude and vigorous rhythmic drive, yet withal it "breathes" easily and lilts gracefully. It does so because Monteux possesses that *sine qua non* of interpretative excellence: the ability to be disciplined without at the same time becoming mechanical. Debussy's kaleidoscopic orchestral writing emerges with stunning clarity, a credit both to Monteux's ear and RCA's engineers.

I must confess to a temperamental antipathy to Chausson's Symphony, a work subscribing to the Franckian esthetic with overtones of Tchaikovsky and Liszt. But let a piece of music be performed with genuine conviction, and the solidest of prejudices can thaw. Buoyed aloft by Monteux's beguiling sorcery, I find myself growing increasingly responsive to Chausson's earnest declarations and to the searing rhetoric in which he expressed himself—particularly in the outer movements, for even Monteux cannot reconcile me to the intervening *longueurs*. Here is a required record for those who value Chausson's idiom, a recommended one for those who don't.

With the entire Ravel repertoire now committed to records, if not to LP (when are we to have a new "L'Heure Espagnole"?) we now enter the era of duplications and, perhaps, ameliorations. Kathleen Long's interpretation of "Le Tombeau de Couperin" on the current London list (LLP 452, $5.95) is the best on records, though not the ultimate imaginable. She excels where the music calls for grace and gossamer (the "Forlane" and "Menuet" movements are especially successful); I miss tonal amplitude in the "Rigaudon," however, and I suspect that the "Prélude" and "Fugue" could be more deeply probed. The overside couples the early Sonatine (well played) with Chabrier's "Idylle" and "Bourrée Fantasque" in their original keyboard manifestations. On Miss Long's evidence, these manifestations are grossly inferior to the later orchestrations. What Vladimir Horowitz could make of them is another matter.

The Pascal Quartet plays Ravel's F major Quartet (Concert Hall CHS 1123, $5.95) with the style and finish to be expected of a Gallic ensemble, though without all the exciting sonorities of the Stuyvesant interpretation noted here two months ago. It is paired with the Oscar Shumsky-Bernard Greenhouse recording of the Sonata for Violin and Cello, previously issued as a "limited edition" 78-rpm album.

IF Ravel has been thoroughly mined, Saint-Saëns is still in the stage where an enterprising recorder can pick up unsullied nuggets. Such a one is the Septet, Opus 65, once committed to wax in France some twenty years ago and thence neglected until its revival on Stradivari STR 605 ($5.95) by a group of American players. No one would claim this to be a work of vaulting inspiration, not even Saint-Saëns' most intrepid admirers, if there are any (and there ought to be); but it has three endowments of no mean worth in a piece of music: good tunes, craftsmanship, and a tasteful balancing of means and ends.

The connection of Wanda Landowska and Bach to all of the foregoing is highly tenuous. Rather than struggle with an explanation, it would be best merely to chronicle the release this month of Part IV of her mammoth undertaking encompassing Preludes and Fugues Nos. 1 to 8 from Book Two of "The Well-Tempered Clavier" (RCA Victor LM 1152, $5.72). The virtues of Mme. Landowska's interpretation have been widely extolled in this quarter, and I shall forbear further interim assessments pending completion of the series, when a detailed consideration of the entire project will be in order.

—ROLAND GELATT.

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Turnover and Twistaround

THE problem of playing two groove sizes and shapes upon one phonograph has been "solved," quotes used advisedly, in numerous ways according to the equation, Importance of Ease of Operation vs. Importance of Good Quality and Minimum Record Damage. Unfortunately, most of the answers have had to be of the either-or type. The best solution for high quality and low record damage has been, for many of us, the relatively clumsy and expensive dual plug-in cartridge arrangement, with two separate heads, one for each groove. However, two new refinements in the more dubious area of the single turnover or twistaround head now make this convenience available without compromise on the quality side.

The double-pointed pickup, so convenient to use, has generally been a fair to very poor compromise as to tone quality, for good technical reasons. This has been true not only in the common crystal forms but even in the GE dual magnetic cartridge, which to the best of my knowledge gives somewhat less good performance than two equivalent separate GE cartridges. The trouble is tandem. One cannot, it seems, have two needles hooked together, or linked into a single crystal unit, without certain complex tail-wagging-the-dog effects, interactions that on the microscopic scale of values involved in needle vibration can play havoc with smooth sound. Details are complex, but in any case it's a practical fact that most present turnover crystal cartridges give mediocre to bad performance as a price for convenience. Astatic, quite honestly, rates its AC model single cartridge, for example, as "50 to 10,000 cycles" but the corresponding double turnover unit, the ACD, at only "50 to 6,000"—and this takes no account of jagged irregularities likely in the response [*SR* Nov. 24, 1951]. GE's turnaround magnetic abovementioned has a Siamese needle with two ends, the inactive partner always fastened rigidly to the rear of the playing needle, again a factor to cause engineering uneasiness.

Two new refinements, the Astatic CAC-D double crystal unit and the new Chromatic Audak Polyphase, allow you to have your quality without compromise, since in both cases the two needles are independent, without interaction either mechanically or electrically between the two. Neither one is a new cartridge; both are welcome improvements on basically sound existing models. The small CAC crystal remains the finest cartridge of its type commonly available, with wide-range, smooth response (to 11,000) very nearly matching the best magnetics. It is internally equalized to play most average new records without extra tonal balancing, comes now with replaceable sapphires or diamonds for either 78 or microgroove. (The CAC has been used in all recent Columbia LP players and other equivalents.) Astatic has put two of these little cartridges back to back within the space usually taken by a single cartridge, with the usual turnover arrangement in front, switching to connect only one unit at a time. Looks just like the other turnovers and is as easy to use—but performance should be radically different and a lot better. A desirable replacement for present turnover type arms and a unit to watch for in new phonographs.

The twistaround Audak Polyphase magnetic, in a fancier category (like all magnetics, it requires a preamplifier), has been available for some time. Earlier models, with lowish output and a single internal coil, tended to pick up hum from transformers and phono motors, though otherwise they gave excellent quality. The Audak, like the new CAC-D, has two separate needles with no interaction between them, and hence no compromise in quality. The new model, the Chromatic Polyphase, has a new stylus (fits older models) with very high compliance—that is, it's "soft," doesn't impose its own vibrations on the musical ones it passes along. I've tried the Chromatic and am glad to report, remembering the hum my first one picked up from my turntable motor, that this one seems perfect. No hum, very fine quality, and ease of operation.

I was impressed, too, with wear tests that indicate a very low wear factor on LP records. Audaks come in models for popular changers (some of which may still cause some hum trouble—you can find out quickly enough in your own case) and also in separate arms for fancier turntables. Be sure you get the new Chromatic model, and better get the L-6 head rather than the cheaper and less trustworthy R-6 models. For big LP libraries, use a diamond on the LP side, a sapphire on the 78 for good economy, and the same with the CAC-D.

—EDWARD TATNALL CANBY.

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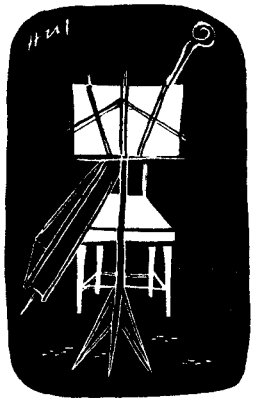
Spotlight on the Moderns

CHANCES are very good nowadays that the records stacking up each month for this department's notice will contain one or more Hindemith items. Hindemith is one of the pegs that keep the small companies intact, since they inevitably resort, in lieu of big-name performers, to the little-explored music of well-known composers as bait for the buyer. If the choice gravitates towards just a few names, among them also Bartók and Martinu, it is because at least two conditions are fulfilled. The composer's output abounds in works of the modest proportion of chamber music. These do not impose upon the performer the difficulties of the most advanced music of our time.

Since the trend has made available on records so much music by so substantial a composer as Hindemith, it is welcome. A monthly chronicler is, however, hard put to find new words for the separate manifestations of a style so highly consistent. It is comforting to report a variation in the pattern in the latest Hindemith releases, both from Decca. The Sonata for Clarinet and Piano (LP 9750, $5.85) is territory that has already been explored by a previous LP; and the present performer is the noted virtuoso Reginald Kell, which is naturally the point of emphasis. The other release is one of the composer's major orchestral achievements, "Symphonic Dances" (LP 7250, $4.85).



The uncommonly soothing quality of Kell's tone has been well transmitted by the recording engineer. In the Hindemith and Debussy's "Première Rhapsodie" he has the excellent assistance of Joel Rosen at the piano. Alone he is heard in Igor Stravinsky's "Three Pieces" (1919), which exploit contrasts of range and color in striking fashion. The appeal of Kell's style derives partly from fade-out and elastic phrasing which he imposes on the composer's conception. It is very good to have new music performed with all the niceties that go along with the best readings of traditional literature, even if some liberties are taken in the process.

Some such approach would have done much to redeem the "Symphonic Dances," I suspect. The work is a companion to "Nobilissima Visione," which Ormandy translated for us into properly sensuous sound not long ago for Columbia. It is more austere, more contrapuntal. But it was originally intended for the same ballet, "Saint Francis," from which "Nobilissima Visione" is drawn. It assumed too abstract a shape for the theatre, and was thus completed as a concert piece. But it shares with "Nobilissima Visione" the balletic curves and luminous woodwind writing.

The obstacle to deploying these features in the "Symphonic Dances" is the heavy contrauntal texture. In the Decca recording, made in Germany by the RIAS Symphony, the reproduction lacks the outline and perspective to surmount the obstacle. The conductor, Ferenc Fricsay, also fails to give sharpness and balance to the contrapuntal parts. The score has been curiously cut at a few places. The excision of the contrasting quiet episodes in the finale seem to me especially injudicious.

For faithful orchestral sound the newest recording of Prokofiev's Sixth Symphony is far more satisfying (London LLP 527, $5.95). L'Orchestre de la Suisse Romande is incapable of the virtuosity of the Philadelphia Orchestra on the excellent earlier Columbia LP led by Ormandy. But Ernest Ansermet finds an interesting residue of Prokofiev's earlier classical leaning in this eminently post-romantic work. His reading is a highly distinguished one.

Among the other works on the current list, the most modest, but by far the most rewarding, is the set of "Old American Songs" arranged by Copland, sung with the finest artistry and clarity of diction by William Warfield, who is accompanied by the arranger (Columbia LP 2205, $4).

The representation of lesser known European composers is thin. The Second Piano Concerto of the British composer Alan Rawsthorne gives Clifford Curzon an excuse for some imposing playing (London LPS 513, $4.95). But it is a compilation of the most obvious keyboard devices, sanctioned and by now sufficiently exploited by Rachmaninoff and many others. The innocuous quartet of Jean Binet and flute sonata of Alfred Brunner (London LLP 498, $5.95) are far from exemplifying the best music now being written in Switzerland.

—ARTHUR BERGER.

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HITS AND MISSES

THIS piece is blatant nostalgia. It is inspired, if that is the word, by a new long-player of "Mr. & Mrs. Show Business"—Blossom Seeley and Benny Fields (M-G-M E92, $3.). The "Queen of Syncopation" of the early Twenties and her husband sing seven popular classics and an eighth very pretty song: "Rose Room," "I'm Nobody's Baby," and "Way Down Yonder in New Orleans" (by Miss Seeley); "Melancholy Baby," "By the Light of the Silvery Moon," "For Me and My Gal," "Lullaby of Broadway," and "Fifth Avenue" (by Mr. Fields).

The manner, as the young people will probably have to be told, is what might be called superior vaudeville plugging, or latter-day minstrelsy. Obviously Miss Seeley and Mr. Fields learned to sing before crooning was developed, before such solemn operations as the cavernous vocal effects of Billy Eckstine had come along, before jazz had been subjected to long and turgid analyses and popular music, in general, had moved into the dehydrated area of the Ph. D. thesis. Seeley and Fields can scarcely help recall the days of their youth, the dewy days before World War I. Their singing is easy and effervescent and raggy; it indulges in bits of mock rhetoric for the sheer pleasure of mock rhetoric. The voices do not take themselves pompously or erotically or self-consciously, except as any artist is, by definition, self-conscious. The whole suggestion seems to be that these light tunes are a great human pleasure and that, if the band will only keep going long enough, Seeley and Fields will lure everyone into the barber shop chording or the cake walk.

This department does not feel that the infectious music of these veterans is in any sense outmoded, period stuff. There are always the owls who will tell us that a dismal period of world history is no time for high musical spirits. They are the same owls who would have predicted that poor Mozart's economic troubles would lead to despairing works for orchestra. They are the owls who are particularly interested in a cafe song or a jazz band effort when it sets itself out to have some portentous significance. They dislike the very term light music. They think any satisfaction in it connotes a featherweight mind.

There is probably little if anything that can be done about them. They suppose that any kind of music should be a reflex of the day's or the year's news, rather than a welling up from the capricious depths of the composer's psyche. They brood over the arts and resent the delights of others. Fortunately, to resume our main thesis, we have many moods of Bing Crosby, and certain others, to remind us that the minstrel spirit of Blossom Seeley and Benny Fields is not gone. It is just that so much poular singing has gone the way of strained affectation. But "Mr. & Mrs. Show Business" have preserved the blithe, natural jubiliation of the days when the word jazz was young.

Hats are in the air here for Blossom Seeley and Benny Fields. They are singers in a great—and light—American tradition. —WILDER HOBSON.

Blossom Seeley and Benny Fields—"latter-day minstrelsy."

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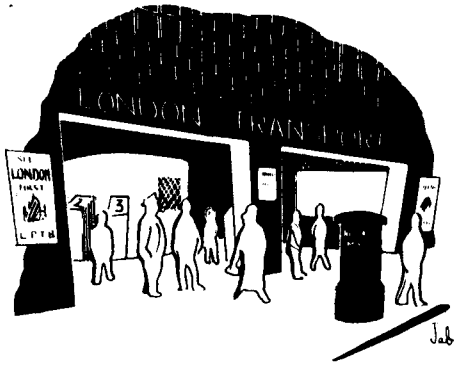
THE OTHER SIDE

(IMPORTED RECORDINGS)

LONDON.

IN English record circles the greatest talking point at present, apart perhaps from the EMI-Columbia-Philips affair, is the startling improvement in the quality of recent Decca LP issues. All of a sudden this company's resourceful engineers would appear to have discovered the secret of undistorted sound to the very end of an LP side. That they are aware of this newly acquired skill is shown by the fact that when Schoeffler's record of "Wotan's Farewell" was lately reissued in a different coupling (other Wagner excerpts in place of Mozart and Verdi arias) it had been newly "dubbed" from the original tape, with vastly improved results! But the real sensation has been the Bayreuth "Parsifal," which must surely take its place among the very finest operatic recordings ever made.

Viewed in the light of Decca's achievements the lastest EMI issues seem rather insignficant, though they contain a number of recordings which a year or two ago would have aroused considerable enthusiasm. Edmund Rubbra, who last year celebrated his fiftieth birthday, is a composer who has built up for himself during the last decade a reputation for solid and thoughtful musicianship, though his work has so far failed to reach a really wide audience. With the support of the British Council, HMV has now recorded his Fifth Symphony, a work which shows Rubbra to be one of the few composers writing today who can still invest the symphonic form with real significance. Vaughan Williams once wrote to him: "Now and again there comes a work with the power to make one fall in love with music all over again. In such a mood I found myself when listening to your symphony." Although V. W. was referring to Rubbra's Third Symphony, I believe that many will feel in a like manner about No. 5, which has been admirably recorded on four discs by Sir John Barbirolli and the Hallé Orchestra.



Whether clad in HMV red or Columbia blue, Beecham's performances continue to delight us; Columbia has just released the wonderful recent recording of Mozart's "Prague" Symphony—to me this is one of the finest manifestations of Sir Thomas's genius—while HMV last month gave us Mendelssohn's "Fair Melusina" Overture together with a slightly disappointing Scherzo from the Octet, Opus 20. The team of Gieseking and Karajan seems much favored by Columbia these days. Already the Beethoven G major and Grieg Concertos have been issued, the "Emperor" and Franck's "Symphonic Variations" are to come, and their current contribution is the best-loved of all Mozart concertos, the A major, K. 488. I cannot pretend that I am very happy with Gieseking's playing just now; his touch is no longer as delicate as of old and his playing in the Mozart is singularly colorless. Karajan secures some fine tutti from the Philharmonia Orchestra, but I can detect little sympathy here between conductor and soloist.

On Parlophone the London Baroque Ensemble has this month forsaken its rightful century and, delving into the romantic era, has unearthed Dvorak's Serenade in D minor, Opus 44. I can trace no previous recording of this most attractive composition, which is scored for oboes, clarinets, horns, bassoons, contrabassoon, cello, and bass; it is here played by a group that includes such superior wind players as McDonagh, oboe, Thurston, clarinet, and Dennis Brain, horn, under Karl Haas's enthusiastic and skilful direction. The recording is first class.

HMV's Schnabel Memorial Edition now embraces almost the whole contents of the Beethoven Sonata Society Vols. 1 and 2, as well as the wonderful Schubert B flat Sonata. The latest of the Beethovens to be made available are Opus 90 and Opus 14, No. 1, both of which remain unsurpassed to this day. An amusing consequence of these reissues has been the drop in value among collectors of the "oversubscribed" Vol. 1 (Elena Gerhardt) of the Hugo Wolf Society, a set which

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until recently was being offered at anything up to £40 (or about $19 per disc.) From Columbia come some fine piano records of more recent vintage; Arrau gives a superb account of Mendelssohn's familiar "Scherzo Capriccioso," Gieseking is heard to far better advantage in Debussy's "Suite Bergamasque" than in his recent recordings with orchestra, and Kentner is responsible for a skilful performance of a rarely heard Liszt piece, the sombre "Czardas Macabre."

THE German baritone Fischer-Dieskau, whose HMV debut in December stamped him as a lieder singer of the very front rank, has now recorded the first of Schubert's two great Wilhelm Müller cycles, "Die schöne Müllerin," nobly assisted by the ubiquitous Gerald Moore. These songs were, of course, written for high voice, and Schubert's wanderer, transposed downwards, tends to sound somewhat heavy on his feet, particularly when the singer, as here, favors slowish tempos. Apart from this reservation the performance is a joy to listen to; Fischer-Dieskau is a much more imaginative artist than either Hüsch or Schiotz, and it is to his credit that his interpretation, rather than drawing attention to the singer, always throws fresh light on Schubert's genius as a songwriter. "Die schöne Müllerin" appears on eight HMV discs; unfortunately, the recording is not as good technically as it ought to have been.

Also on HMV, Victoria de los Angeles gives us Falla's "Seven Popular Spanish Songs," but for all the lovely sound she produces her singing here cannot rival the piquancy and charm of the late Conchita Supervia. Boris Christoff, on the other hand, continues to give remarkable imitations of Chaliapin's style, in the traditional "Siberian Prisoner's Song," which appears in this month's list coupled with Moussorgsky's "The Grave." On Columbia, Hans Hotter can be heard at his best—and what lovely, velvety, sounds he is capable of!—in two serene arias from Handel's "Joshua" and "Samson," while Elisabeth Schwarzkopf brings all her artistry to bear on such trifles as Mozart's "Der Zauberer," K.472, and the Brahms folk-song arrangement, "Da unten im Tale."

Lastiy, in Parlophone's Cetra series we have a record of that exciting dramatic soprano from Greece, Maria Meneghini Callas, whom Londoners may be able to hear later this year as Norma. Here she sings the "Mad Scene" from "I Puritani" in a manner which, though far from faultless, always suggests the grand style.

—THOMAS HEINITZ.

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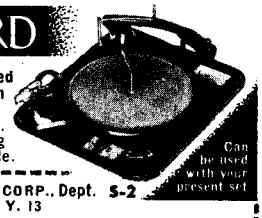

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Letters to the *RECORDINGS* Editor

Customer for "Cosi"

SIR: This is a plea for you to do all you can to get a full recording of "Cosi fan tutte" by Mozart on the market. I understand RCA Victor is withholding an excellent recording. Then there is the current Metropolitan Opera production in English. It seems a crime that such a worthy production would remain unrecorded. . . .

CARY LAMB.

Los Angeles, Calif.

SIR: I was pleased to read your review of Mozart's "Cosi fan tutte" at the Metropolitan Opera. Having heard their radio production, I am further enlightened and delighted by your valuation. Doubtless thousands of others, as well as you and I, like "Cosi." But you do not say a word as to whether or not Columbia or RCA Victor or any of the other companies like "Cosi" enough to record it.

JOHN ARNOLD.

Oakland, Calif.

EDITOR'S NOTE: *There's a strong suspicion that Columbia has a mind to record the current Metropolitan production as soon as cast and conductor are available (Steber, Tucker, and Guarrera of the original cast are all Columbia artists and would form the nucleus of a recording under Stiedry). Perhaps this would stimulate RCA to put its Glyndebourne version into LP form. We hear vague rumors too of a new London enterprise from Vienna.*

Voiceless "Tricorne"

SIR: Please don't shake my faith in your fine record reviewing staff. I'm beginning to have doubts that the editor is not quite certain of what he is listening to. . . . I refer to his review of the "Tricorne" Dances of Falla (London's issue, with "Nights in the Gardens of Spain"), in which he bemoans the lack of vocal interpolation as heard on the Reiner and Stokowski versions. I think he is confusing it with the Reiner and Stokowski recordings of "Amor Brujo."

EDWARD E. LEWIS.

San Francisco, Calif.

EDITOR'S NOTE: *The editor should have stopped at the point where he regretted the omission of the vocal part in "Tricorne," for there is such a part in the original score, and it was not included in the London issue. However, what Reiner and Stokowski recorded was, of course, Falla's "Amor Brujo."*

Rounding Out the "Ring"

SIR: What is the chance of other recordings of last summer's Bayreuth Festival being issued to fill out the complete "Ring," mentioned as possibilities on discs before the festival began? The Third Act of "Walküre" on Columbia cannot be regarded as more than a beginning.

JOHN M. PARKER.

Chicago, Ill.

EDITOR'S NOTE: *Tapes exist of the whole "Ring," but the combined opinion of record companies and representatives of the Wagner family is that they do not sustain the quality level desired. Better over-all results are anticipated from next summer's casting.*

A Vote for Warren

SIR: RCA Victor's "Rigoletto" with Leonard Warren, etc., seems to me one of the great—and I do not use the word loosely—recordings of the last few years. What are the chances of getting RCA to make another Verdi opera or two with a strong cast centered around this remarkable voice?

HANNAH MARKS.

East Islip, N. Y.

EDITOR'S NOTE: *A current project calls for a "Trovatore" recording with Warren, Jussi Bjoerling, Zinka Milanov, and Fedora Barbieri to be undertaken this spring and early summer. Renato Cellini, who did the "Rigoletto" recording, is to be the conductor.*

The Vanishing 78 Rpm

SIR: What is the reason for the gradual disappearance of 78-rpm recordings from the RCA Victor catalogue? Are those of us who have supported the recording companies in the past by purchasing classical albums and who now do not wish to change to LP to be dropped like poor relations? Why isn't Toscanini's recording of "La Mer" available on 78-rpm discs? . . . His LP is an insult to Debussy, to Toscanini, to the orchestra, etc. And you, Sir, recommended it too. O tempora, O mores! . . .

RUSSELL THOMAS.

Marquette, Mich.

EDITOR'S NOTE: *Presumably RCA Victor doesn't issue 78-rpm records for an obvious lack of sufficient demand. As for Toscanini's "La Mer," it is an overwhelming opinion that most music lovers would welcome his "Otello," "Fidelio," etc., on a similar level of "insult" to Verdi and Beethoven.*

16-rpm Discs

SIR: Could you tell me if 16-rpm records will go on the market eventually, or whether any such are already available?

KEN SWANSON.

Tacoma, Wash.

EDITOR'S NOTE: *Sixteen-rpm records remain in the engineering state, and are not likely ever to be utilized for reproduction of music. The slower speed vastly intensifies the problem of even speed and fluctuation therefrom, already grave enough in the double-speed 33 rpm. Best industrial thought is that the 16-rpm disc would, at most, have utility for the spoken voice, or reading of plays, in which context the considerations of fidelity or absolute concentricity of revolution are less critical.*

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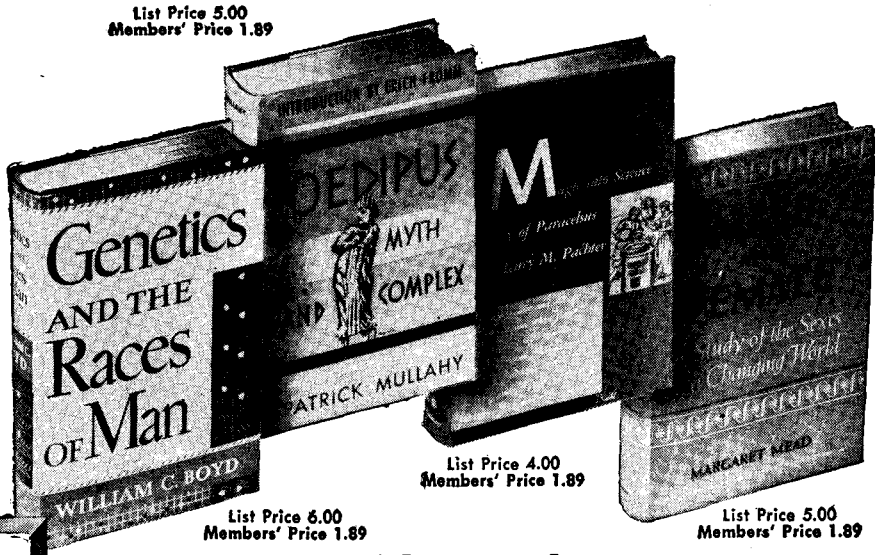

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